

APOLLO

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

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Vol. XXVIII. No. 166

October, 1938

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MONOCHROME PLATE

Lady with a Bird-Organ. By CHARDIN	<i>Frontispiece</i>
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EDITORIAL, ADVERTISING AND PUBLISHING OFFICES:

LONDON: THE FIELD PRESS (1930) LTD., THE FIELD HOUSE,
BREAM'S BUILDINGS, E.C.4

Telephone: HOLBORN 3682

Telegrams: LESARTS, LONDON

NEW YORK: 18, East 48th Street, NEW YORK, N.Y., U.S.A.

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LADY WITH A BIRD-ORGAN

By CHARDIN

From the picture in the Frick Collection

THE FRICK COLLECTION PART II

BY JAMES W. LANE

All the reproductions in this article by courtesy of the Frick Collection.



TEMPTATION OF CHRIST

By Duccio

THE other portraits that are in every respect superlative are the El Greco "St. Jerome," the Ingres, the David, the Gentile Bellini, and Titian's "Aretino." The "St. Jerome" was acquired by Mr. Frick in 1905, whose collection was the first lay collection in which it had been after hundreds of years in the cathedral of Valladolid. Of many El Greco portraits I have seen rare for their

intensity and virile design this is one of the very finest. Despite the fact that it is little more than a bust, it is immense in size.

The Ingres and the David have been acquired since Mr. Frick's death. The David, indeed, bought from Wildenstein & Co., who acquired it from the David-Weill Collection, arrived only last November. The Ingres, which is of the Comtesse d'Haussonville, author

APOLLO



THE FORGE

By GOYA



DOGE ANDREA VENDRAMIN By GENTILE BELLINI

of a two-volume "Life of Byron," was painted between 1842 and 1845, and is also a large canvas, but where the Greco has few details, the Ingres is full of them. Ingres's colour, which is criticised as metallic and even in-harmonious, was rarely better than here. His concentration upon purity of line allowed him few liberties with colour, yet here the rose madder ribbon in the countess's hair is a welcome contrast to the glittering grey-violet dress, while another contrasting note which relieves the all-over bluish atmosphere is the yellow damask. This picture represents to me not only Ingres's mastery of the *trompe l'œil* technique, glassy, serious, and erudite, but also as far as he was ever to go—I will not say in characterization, for I have in mind many profound portraits now in Europe, but in general harmonisation of the elements of a picture. To one who painted as Ingres did with such detail it must often have seemed that he was on the horns of a dilemma; yet the "Comtesse d'Haussonville" does not impress the observer as being much fussed over.

The "Comtesse Daru" of David, though a considerably smaller work, lacks something of the grand simplicity of the Ingres. They say that David's commissions from Napoleon had been long overdue, that he went to Daru, who held the purse-strings, and was so well taken care of that he secretly did this portrait of Daru's wife in appreciation of her husband's services to him. The white of the dress and of the head-dress is brilliant, but is neutralised by the softness of the green and white cashmere shawl with its border design in many colours. This painting appeared at Burlington House in 1932 at the Exhibition of French Art.

Doge Andrea Vendramin, we gather from Gentile Bellini's portrait, must have been a great, strong, inflated figure of a man. Corpulent but shrewd, the Doge gets every inch of material out of his headdress and cloak. He does not shrink from the portraitist, but seems to puff himself out like a balloon. Yet the picture is a triumph of organisation, the colours harmonious and lacquer-hard with exactly that oriental touch that may have been remarked upon before in Gentile's portraiture.

As for Titian's "Pietro Aretino," it is another masterpiece—this time of a brilliant,



COMTESSE DARU

By JACQUES LOUIS DAVID



FISHING-BOATS ENTERING CALAIS HARBOUR

By TURNER

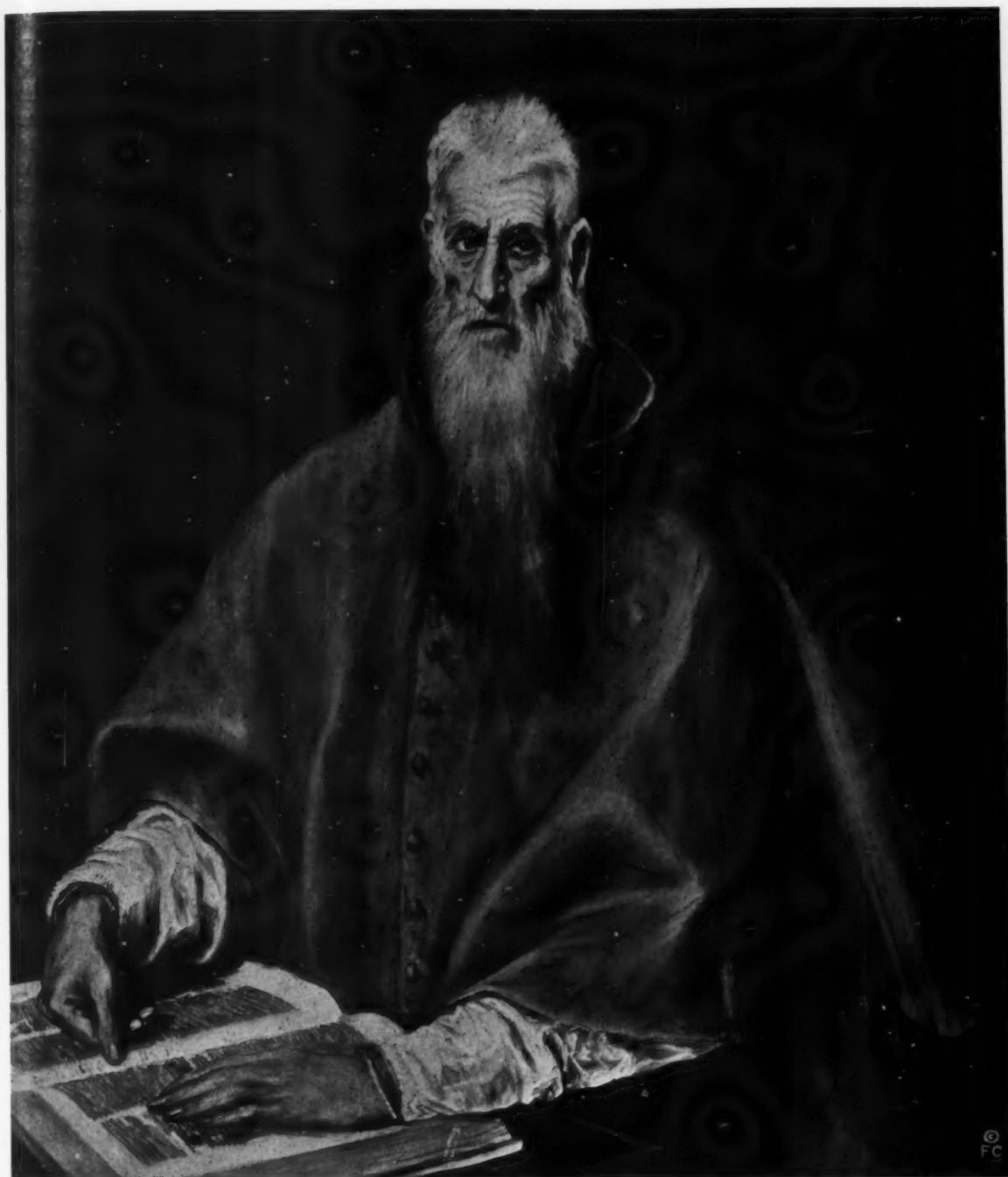
hedonistic, half-cultivated villain. Boucher's portrait of his wife is the most important of the sixteen Bouchers in the Frick Collection. Among the others, I noted that when Boucher had a nose and mouth to render in profile, he could not seem to get away from a slight cast shadow, which gives the appearance that such faces have just come from dabbling in a jam-pot.

There is one other portrait I should mention, chiefly because in its scrupulous technique it is as modern in its appeal as a Brockhurst or a Tchelitchev—and that is the Bronzino "Portrait of a Young Man." This young man of parts is remarkable not only for the firm grace of Bronzino's draughtsmanship but also for the green light shed over his face by the apple green background drapery.

There are three mediæval paintings in the collection which are extremely rare. First,

there is a Barna da Siena, "Christ Bearing the Cross, with Donor," acquired from the famous Benson Collection in 1928. This painting, whose sumptuous gold-leaf background is a treasure in itself, was also, along with an early French School "Madonna and Child," acquired after Mr. Frick's death. The Duccio "Temptation of Christ," which had likewise been in the Benson Collection and was acquired for the Frick in 1927, has been brought from Colle Alto in Val d'Elsa. In a way it has more prestige than any other painting in the collection, for it was once part of the predella behind the Maestà that Duccio painted for the Cathedral of Siena, one of the most important of all European paintings, and which is now in the Cathedral Museum. For sheer painting, however, I prefer the "Pietà," attributed to the Franco-Italian school. What should be the precise attribution of this gem of the Frick

THE FRICK COLLECTION—PART II



ST. JEROME

By EL GRECO



PORTRAIT OF HIS WIFE

By BOUCHER

treasures is shrouded in vagueness. The architecture of the background seems Northern Gothic, but the faces and the draughtsmanship look French. Indeed, to be frank, I fail to see what ground there is for a part Italian provenance. Franco-Flemish, or plain French, would appear more logical.

Four more paintings ought to be mentioned. The Chardin "Lady with a Bird-Organ," or "La Sérinette," is fine, tight work of the Alma Tadema variety. It would be a gem of the purest ray serene anywhere. You feel that any canary looking at such a person as the sitter (Madame Geoffrin) and her surroundings would soon learn to sing. This masterpiece was painted in 1751, "probably," the catalogue adds, "by order of Louis XV."

"The Forge," by Goya, is said to have been bought from Goya's son for Louis-Philippe. It was in the Taunton and the Stanley Collections before coming to Mr. Frick in 1916. Magnificent brushwork characterises this monumental but sombrely-coloured composition in grey which is of the type that Manet loved and shaped to his own uses. (The Manet—a "Bull Fight"—in the Frick Collection is, curiously, one of the few insignificant pictures in it.)

I shall reserve my concluding words for the Turners. The Frick Collection owns five, all very large, but two of which are outstanding in beauty. "Mortlake Terrace: Early Summer Morning," in which Turner gives to Mr. Moffatt's plane trees along the Thames almost the appearance of sweeping rock-pines, is a serene gold-lit picture, like a Glover water-

colour in tonality. "Antwerp: Van Goyen Looking Out for a Subject," is one of those crystal-clear pictures of the North Sea under strong sunlight—Turner painted it in heavy mood most of the time—on the horizon of which, so poetic is the artist's vision, anything might appear. The true and the best Turner painted this canvas in 1833, for it is neither too experimental nor too stodgy, faults of respectively his late and early periods. Although I do not care so much for the "Cologne: Arrival of a Packet Boat: Evening," the catalogue writes of it piquantly, saying: "This glowing canvas which dates from 1826, so detracted from the effect of two portraits by Lawrence, hung near it when first exhibited at the Royal Academy, that Turner magnanimously darkened it on varnishing day with a coat of lampblack and water." The lampblack and water has naturally, in the meantime, been removed.

I thought I had written "finis" to this article when the announcement was made of the Frick Collection's acquiring a Cézanne. It is an entrancingly patterned scene of the latticed chestnut branches at Jas de Bouffan, the old Cézanne summer home, sold by the painter in 1897. The painting, which comes from the Fabbri Collection in Florence or Vallambrosa, is gorgeous in the finely blent foreground with its glint of violets in the spring grass and in the milky whiteness of the sky around Mont Ste. Victoire. In every way a masterpiece, with no unfinished register, this canvas glistens with the softest radiation, a sort of supernal indirect lighting.



GIRL INTERRUPTED AT HER MUSIC By VERMEER

THE FRICK COLLECTION—PART II



COMTESSE D'HAUSSONVILLE

By INGRES

GIOVANNI SEGANTINI

BY ROY MORRIS



AT THE BAR

Alinari, Copyright

BOTH as a man who by indomitable will and perseverance triumphed over appallingly difficult circumstances, and as an artist pursuing his work with passionate intensity isolated among the mountains he painted; discovering contemporaneously with the French Impressionists, but entirely independent of them, the theory and technique of divisionism, Giovanni Segantini deserves remembrance.

Yet he seems somehow to have slipped into oblivion, and I am sure that I do not exaggerate when I say that he is almost entirely unknown to the present generation in this country. I have, indeed, some evidence upon the point. So little is he known or studied that I have had the greatest difficulty in procuring photographs to illustrate this article.

During the past twenty or thirty years sentiment in painting has been in extreme disfavour, and certainly Segantini in his earlier years painted pictures which might be called sentimental: some of them were concerned with maternity and mother love which may be itself somewhat of a sentimental matter—his preoccupation with this idea is traceable to circumstances in his own early life, and such pictures are the expression of a longing which haunted him; more of them deal with the

burdens and wearinesses of the peasants' toil for existence, and these too were conditioned by his own experiences. Yet a generation which can permit to M. Picasso his fits of the blues and does not find itself disconcerted by "Les Pauvres," should hardly feel discomfort before the sadnesses of Segantini.

And because his life and his work are so interwoven I give a brief biographical outline.

Segantini was born at Arco in 1858 of parents in humble circumstances. When he was five years old his mother, who had never recovered from his birth, died; a calamity which, young though he was, had a profound influence upon his memories. After the mother's death his father moved to Milan, and, leaving the boy in charge of a step-sister, he departed from there to America. He never returned and was not heard of again. The step-sister was desperately poor and, to obtain a living for herself and the child, had to go out to work, leaving him locked in the poor garret which was their home. His own account of these days is poignant: "the windows of the two little rooms in which we lived were very high up, so that even if I stood up on the table I could see nothing but the sky. Therefore I did not like being alone: I was often seized with an indefinable fear: and then



SPRING TIME

F. Bruckmann, Copyright

I would flee down a narrow passage to the landing where I could see through a square window a broad vista of roofs and steeples, and down below a little courtyard, shut in and deep as a well. I remained at that window all the endless days of many months, and for a time I was always waiting for father who told me he would come back, but I never saw him again." He tells of his excitement at the sight of a house-painter using whitewash and colours: of the dreary days of the winter: of the numbness of spirit, "when all shapes of green things and blue vanished from my mind: all the shapes disappeared and in my head was darkness. I understood joy no more and sorrow was gone."

After a couple of years of this life he ran away, intending to walk to France, of which he had heard people talk. He was found during a thunderstorm drenched to the skin by some kindly peasants of the Lombardy plain and was taken to their home; they would have taken him back to his sister in Milan but he told them he would run away again the day after, so he remained with them, herding cattle and doing such work as a child could do, for two or three years. It was during this time that he began to draw—the pigs, the sheep, cattle and the peasants. He returned to Milan and his sister; how they managed to live is not

clear; there was a time when, having been found wandering without means of subsistence, the boy was placed in a reformatory for abandoned children; from this institution he ran away, was recaptured, and detained there for two years. He was taught to work as a cobbler, but was allowed to do some drawing as well. He was about fifteen when he was allowed to leave this place; apparently he managed to obtain work of some sort and, although too poor to buy a box of colours, he managed to attend evening classes at the Brera. The course he studied was apparently not drawing or painting but ornament and design, he had some success and even won medals. He progressed so far as to reach the class in elementary figure drawing, but his rebellious nature does not seem to have found satisfaction or enlightenment in the academic teaching offered to him, for after a few months in this class he found himself "convinced of the uselessness of academic instruction for those born with a soul for Art," and he left the Brera to work out his own ideas. There seems to have been a time when he worked for a painter of church banners, and Villari says he gave drawing lessons for a miserable pittance.

In 1879 he exhibited his first picture; legend has it that it was painted with colours



SPRING PASTURES

By permission of Mr. G. Bollag, of Zurich

left over from a grocer's sign he had been commissioned to paint, upon a canvas made of a sugar bag dipped in oil and stretched.

It was exhibited at the Brera and obtained a silver medal. The picture represented the choir of a church with sunlight pouring through a large window, and it has some considerable importance in Segantini's career in that he appears to have discovered here the value of divided tones to render brilliant effects of light.

A fellow student wrote of it: "It was at once noticed that from the painted window the light really poured in. At that time he (Segantini) did not know there was a scientific theory of divisionism, and, in fact, no one had as yet attempted to paint in that way." It would be easy to overstress the importance of his discovery at this stage: it is after all the sort of thing that many painters have discovered, have used at isolated times for particular purposes and have discarded. Critics and writers have frequently been at pains to quote us traditional examples of such use: Watteau's "Departure for Cythera" for instance; Segantini himself said that he found it in Angelico.

Its importance in Segantini's case lies in the fact that he did in his later works exploit this early notion, and drove it to a brilliant consummation. The works which immediately followed made no use of it: for a time he was casting about among the various aspects of genre, still life, and portraiture, developing a style of which a blunt realism appears to have been the characteristic; his emphasis at this time was upon strong and dramatic contrasts of light and shade rather than upon colour. His work met with some measure of appreciation; he married, and the cloud of loneliness and poverty which darkened his earlier years seemed to be lifting.

But he turned his back upon the successes which seemed offered to him. Genre and still life were inadequate channels for the tremendous urge within him. He longed for nature, for light, colour, and for an art which should be more than a pretty trifling. He left Milan in 1882 and withdrew to Brianza, a district between the two branches of the lake of Como.

Segantini was at this time almost uneducated, he was ignorant of the work of any artists

save the few whose works were shown in the occasional exhibitions in Milan, and these seemed to him to be mute and insignificant.

I make the point because the pictures of this Brianza period show affinities to those of J. F. Millet. Segantini, like Millet, was no mere outsider in his observation and knowledge of peasant life: he had lived among them, had shared their toils and privations so that any similarities to Millet are the perhaps natural ones of subject, circumstance, and sentiment. One of the most beautiful works of this time, the "Ave Maria a Trasbordo," is an instance, its theme, the prayer at evening, is one made world famous in Millet's "Angelus," but apart from motif and sentiment the pictures have no resemblance.

It was in this picture, painted when he was twenty-five, that Segantini first showed himself a considerable painter, a master of spacious design and, although the phrase is unfashionable to-day, of intense poetic feeling. The picture was sent to an exhibition at Milan, was there rejected, but was accepted for and admired in the Amsterdam Exhibition of 1883, where it was awarded the gold medal.

At this time, though he was feeling forward in the matter of light and colour, Segantini had not yet attained the mastery of both which distinguishes his later work; his paint is handled in broad masses with contours simply drawn and details subordinated to a general effect. He does, however, emerge as a designer of quite uncommon force and originality, with an odd yet singularly happy spacing, and a capacity for finding an unusual point of view which is parallel to that of Degas.

The next phase of his development opens when he moved from the Brianza to Savonguino in the Alpes des

Grisons, and later to Maloia in the Upper Engadine. Here in thin clear air, where even shadows seem brilliant and details are seen precisely for considerable distances, he takes up again the method of his first picture and begins to lay his colours in detached touches, tentatively at first, for in some works patches of flattish paint are used in conjunction with areas covered with broken tones. But gradually his canvases began to be developed entirely by jewel-like incrustations of detached colours which really do what they were intended to do—blend upon the retina of the eye into a dazzling fabric of pure hues literally ablaze with light. And he achieves this without sacrifice, for his definition remains perfectly explicit over every inch of his canvas, form and colour click with the precision of perfect adjustment. Here surely is Impressionism made "solid and durable like the art of the museums."

In the last phase of his art, a short one, for he died young at the age of forty-one, his mind was moving away from realism into a region of poetry and symbolism: what the later developments of so powerful and original a mind might have been can now only be a matter of conjecture; it is certain that they would have been interesting and impressive.

Fashions in art come and go: yesterday, or was it the day before, the content of a picture seemed of much importance; to-day content is considered negligible, and formal organization—a barren business after all—

holds sway; but the art of to-day will to-morrow be the art of yesterday, and in art to be recently deceased is to be very dead indeed: perhaps the art that has survived and will survive is compound of both matter and manner. I have faith in the survival of Segantini.



IDYLL

By kind permission of the Aberdeen Art Gallery

THE ANTIQUE DEALERS' FAIR

ANTIQUES & ANTIQUE COLLECTING BY THE EDITOR



PORTRAIT OF A YOUNG LADY By DANIEL GARDNER
(Exhibited by J. Leger & Son on Stand No. 67)

BEFORE me, as I sit down to write, lies a business card on which—omitting the name of the firm—may be read :

*"Antique, Period and Modern
Furniture Manufacturers."*

I do not think I have ever known anything quite to equal such candour. The firm seem to be carrying honesty to the extreme ; and really one cannot but wish them the success they deserve. What would you ? "A genuine Chippendale chair. We know this is genuine because we made it ourselves." One can almost hear them giving this guarantee.

Seriously, I can quite believe that such a "guarantee" might be given by innocents in all good faith, for the word "antique" carries with perhaps the majority of people merely the connotation of *visible* old age. Thus a piece of "antique" furniture must appear to look much older, much more worn, worm-holed and battered about than a mere "period" piece. Even

connoisseurs and experts are inclined to value a genuine antique if it shows what is called the patina of age more highly than another piece in what is called "mint-condition." So one can quite imagine that to the world of outsiders the form is of much greater significance than the substance. On the other hand there are those innocents who believe that a thing must be valuable because it is really old. What are our friends the antique dealers going to do about that ? Already a piece made when Queen Victoria came to the throne has become a genuine "antique," and the Tottenham Court Road of to-day is full of the antiques of 2038 !

Plainly age cannot be the sole criterion of an antique. There must be some other standard by which it reaches the eminence attached to the term. And here I crave permission to digress for a moment with the following excerpt from a letter :



MARY, COUNTESS OF DENBIGH
By MARGARET CARPENTER
(Exhibited by Mr. Harold Davis on Stand No. 56)



ELIZABETH THROCKMORTON, LADY RALEIGH MARC GHEERHARDTS THE YOUNGER
Formerly at Knole, presented to Colonial Williamsburg, Virginia, by Sir Harold Harmsworth
on September 8th, 1938



PORTRAIT OF A GENTLEMAN

By VAN DYCK

From the Aldenham Collection. Exhibited by J. Leger & Son on Stand No. 67

"I have lately purchased," says the writer, "with a legacy that was left me, a statue of Corinthian brass. It is small, indeed, but well executed, at least if I have any judgment; which most certainly, in matters of this sort, as perhaps in all others, is extremely defective. However, I think I have a taste to discern the beauties of this figure; as it is naked, the faults, if there be any, as well as the perfections, are more observable. It represents an old man in an erect attitude. The bones, the muscles, the veins, and the wrinkles are so strongly expressed, that you would imagine the figure to be animated. The character is well pre-

served throughout every part of the body; the hair is thin, the forehead broad, the face shrivelled, the throat lank, the arms languid, the breast fallen and the belly sunk; as the whole form and air of the figure behind is expressive of old age. It appears to be antique, from the colour of the brass. In short, it is a performance so highly finished as to merit the attention of the most curious, and to afford at the same time pleasure to the most common observer—and this induced me, who am an absolute novice in this art, to buy it. . . ."

The writer of this letter of 2,000 years ago

A P O L L O



BLACKFRIARS BRIDGE,
WITH A VIEW OF ST PAULS DOME.

(Exhibited by the Parker Gallery on Stand No. 97)

was Pliny, who was so delighted with his purchase that he intended it for the Temple of Jupiter in his native province, "for it is a present well worthy of a temple and a god."

Pliny, for all his self-depreciation, was a connoisseur, and, as such, I surmise was well pleased to think that this statue might be an antique; but his criteria are summed up in the statement that it merited "the attention of the most curious" (*sc.* fastidious) whilst affording at the same time "pleasure to the most common observer." Its importance to him obviously lay in these two facts rather than in its undocumented age, which was, however, an additional virtue—in fact, its *vertu*.

It would seem, therefore, that a genuine antique worthy of the collector's attention should have not only *vertu*, it must in every sense be authentic, but also afford pleasure to the most common observer—irrespective of its age. Nevertheless no one can reasonably exclude from the category of antiques objects, however humble and unattractive they may be in themselves, that have associative interest. In fact the real crime of the faker is concerned not with the faked object (which perchance may be more beautiful than the prototype on which

it is based), but with its pretended associations. Such fraud is almost more heartless than criminal.

Collectors of antiques seem naturally to fall into two categories: those who, like Pliny, buy works of art primarily because they satisfy their æsthetical sensibilities, and those who are primarily interested in associative values. The standards by which each category measures values are not identical, but they mutually affect and increase value. Thus the collector with his eye on beauty will be the more satisfied if his "piece" has historical associations, whilst the "associative" collector will be the more delighted if his acquisition is good to look at as well as to think about.

There is yet another type of collector whom we have not yet mentioned and who, at one time, not so long ago, predominant, is now, I believe, becoming rarer. He is the man who buys with his eyes shut and only his ears open, the man who has no interest in his collection except as a financial or a social investment, and who must therefore rely on what he is told. Whilst the going was good such collectors were gold mines to the dealers; but the going is not so good now; some of the erstwhile buyers have become sellers. One might imagine that



(Exhibited by the Parker Gallery on Stand No. 97)

this must make it bad for trade. I do not think so; it only means that values have dropped from unreasonable heights to more proper levels; the bulk—I imagine—is much the same because what the pyramid has lost in height it has gained at its bases.

Visitors to this fifth show at Grosvenor House will, I think, find this estimate confirmed. They are likely to discover many covetable objects within the range of modest pockets. After all, the whole purpose of these fairs is its broad appeal. "Blind" buyers need no fairs, they can make their purchases by correspondence. The one thing that makes collecting of antiques worth while—the pleasure one receives through sight and touch—is not theirs.

And this is one last point that I would make. The hand is almost as necessary to enjoyment of art as the eye. I remember a painting by Ribera; it represents a blind man touching the head of an "antique." It is one of the most moving pictures ever painted; one can feel how the blind man is passionately straining to see with his

fingers. May we not therefore also imagine Pliny fingering the small statue he speaks of? If touch enhances one's æsthetical enjoyment of sculpture, it plays as great a part in the appreciation of furniture, of porcelain, of glass, of ivories, of jade and a thousand other things. And for those who care more for associative values—what greater satisfaction is there than to *handle* the thing that was once touched by the great, the wise, the good or even the notorious?

All these are pleasures one cannot delegate—which means that so long as there are any left with time to think, to see and to touch for pleasure's sake there will be lovers of antiques.

At the time of going to press, very few of the picture exhibits were available for reproduction. The illustrations which accompany these pages are, however, interesting. The Daniel Gardner, with its Constable-like landscape, is one of the best of the few oil paintings by this uncertain master; the Margaret Carpenter almost rivals her Master Lawrence, and the "Aldenham" Van Dyck speaks for itself; "Broadway" will attract our American friends, and the print of Blackfriars Bridge has unusual pictorial merit.

THE ANTIQUE DEALERS' FAIR ON COLLECTING FURNITURE BY C. E. HUGHES



PAIR OF CARVED CHARLES II CHAIRS, old caning. Stamped R.P., initials of Richard Price, furniture maker to Charles II

Exhibited by S. W. Wolsey, Ltd., Stand No. 7

EVERY now and then the question arises whether the future historian of furniture will make the discovery that we of the present time are living in a rather chaotic condition. Side by side with a growing demand for what is called "modern" in architecture and furniture there is an equally growing demand for what is called "period." No big towns, and few, if any, small ones, are without their antique shops, and the Antique Dealers' Fair, offering visitors the opportunity of seeing treasures from all parts of the country, without having to spend the time and make the journeys which would otherwise be necessary, is establishing itself as an annual event. There are other exhibitions in which modern furniture dominates.

While there are numberless modern houses, and as many less modern, equipped with modern furniture in modern settings, there are probably no fewer old and elderly ones, besides those dressed up in the semblance of age, filled with genuine old furniture or with imitations, of which some are frankly copies and some are posing as antiques. But householders cannot be clearly

divided into those who prefer modern furniture and those who prefer period, for there are also many houses of both kinds in which both kinds of furniture can be found. What are we to imagine the future historian making of this state of things? Will he, comparing us with our forebears, who all seem to have lived in more or less definable "periods," decide that we of the nineteen-thirties are curiously wanting in any sense of a contemporary style? Or will he probe rather more deeply and decide that human nature is after all keeping fairly true to its traditional form?

We have to-day no dearth of experts in furnishing and decoration who are ready to lay down the law as to what is right and what is not right. Perhaps we have more than our ancestors had, but they are no novelty. Our ancestors, going back for at least a century or two, certainly had them, but there have been on the whole very few examples of houses which have been throughout the work of one designer. William Kent, Thomas Adam, and Thomas Hope perhaps achieved something not far off this ideal (if it be the ideal, for architects are

ON COLLECTING FURNITURE

not necessarily the best designers of furniture), and there may be one or two of more recent date.

Such designers, perhaps, represent a standard too strictly logical for ordinary attainment. Most people have somewhere a sentimental vein, and it frequently becomes manifest in matters of furnishing. Moreover, laying down the law does not mean that there are any laws to lay down. There are none governing the furnishing of houses. The Englishman's home is still his castle, and within certain obvious limits he may do exactly as he likes about furnishing it. But all the same, he does impose on himself rules, often quite arbitrary ones and with small foundation in the tradition from which he believes that he derives them. A few years ago there was a notion that the simple formula "fitness for purpose" should govern everything. More recently the idea of strict adherence to a certain style—modern or period—has found wide acceptance. The advocates in each case are clinging to tradition, but in neither is the hold very secure.

Those who believe that furniture which is merely useful has fulfilled all its functions are clinging to a tradition faintly surviving from antiquity. For all essential furniture has its origin in definite utilities connected with the primitive necessities of eating, sitting, standing and lying, and the more sophisticated or civilized ones of dressing, reading, writing and other forms of occupation and entertainment. Furniture in its simplest conception thus resolves itself into tables, stools or chairs, boxes or chests or cupboards, and beds. From the beginning these pieces of furniture assumed shapes adapted to their purposes, and these shapes have been little altered. Ingenuity has directed its attention to tables which fold or otherwise compress themselves, but in use they are still level platforms about 2 ft. 4 in. from the floor. The variety of different patterns of chair probably runs into hundreds of thousands, but so far as sitting in them is concerned they are all essentially identical with the XIIIth century one to be seen in the sculpture of Chartres Cathedral, or with the Egyptian



ENGLISH MAHOGANY WRITING TABLE on Pedestal, measuring at the top 5 ft. by 3 ft. From Otterington Hall, Northallerton

Shown in Chippendale's "Director," (Plate LXXXIVb), and described as a Library Table

Exhibited by M. Harris & Son, Stand No. 98



CHIPPENDALE CABINET. one of a pair, from Balgowan House, Perthshire. Exceptional condition
Exhibited by Rice & Christy, Ltd., Stand No. 9

one in the British Museum. Even such innovations in domestic equipment as the telephone, the gramophone and the wireless set, have merely produced variations of the box or cabinet. From first to last the idea of utility has been the governing factor, but from the earliest times there have been hints that utility was not enough. What we call style is the outcome of successive efforts to combine beauty with utility.

It may be said in a general way that up to about the beginning of the XVIIth century in England the utilitarian aspect of furniture in the ordinary house dominated over the decorative aspect. Somewhere about that time we may trace as a quality of every day life among the moderately wealthy a feeling which may be described as home consciousness. It had been growing under the Tudors with the more settled conditions which followed the Wars of the Roses, and with the Stuarts the home which had formerly been merely a place of habitation or protective retreat had assumed a new significance. Pictures, tapestries and

panelling which, belonging previously rather to ceremonial than to ordinary usage, were to be seen in palaces and great ecclesiastical establishments, were now commonly to be found in residences of far less pretension.

Ordinary household furniture also began to be ornamental as well as useful, and there was an introduction of pieces such as cabinets and mirrors, whose function was related far more directly to decoration than to utility. Such pieces were frequently acquired without much consideration of the decorative features of the rooms in which they were to be displayed. Panelling, for instance, had been erected as a thing which would endure for centuries, and consequently many elaborately carved chairs of the late Stuart period stood in front of Elizabethan wainscot. Perhaps there were even then



SATINWOOD COMMODOE, Sheraton Period, circa 1780, and Convex Mirror of unusual design
Exhibited by Stuart & Turner, Ltd., Stand No. 14

ON COLLECTING FURNITURE



ENGLISH OAK BUFFET, with initials and date carved in frame, I.R. 1701. 6 ft. 2 in. by 5 ft. 9½ in. by 2 ft.
Exhibited by Keeble, Ltd., Stand No. 66



MAHOGANY CHIPPENDALE BREAKFRONT BOOKCASE, with Swan Neck pediment. 6 ft. Date circa 1780
Exhibited by R. F. Lock, Stand No. 32



GEORGE II CHEST OF DRAWERS on fine Claw-and-Ball Feet, with carved shell and original handles
Exhibited by Owen Evan-Thomas, Ltd., Stand No. 39

purists who noted incongruities, and, as we know, each period produced its typical background for those who were building anew or could afford to renovate. But on the whole there was a gradual accumulation and a gradual elimination, and the result was a gracious mingling.

It thus appears that it may be possible to give too great importance to the question of mere utility, and to be obsessed by a mistaken idea of what so-called "period" really was when it was itself modern. Few old houses reflect throughout in their structure and equipment the tastes of only one period, and even single rooms in which the strict purist will detect no incongruity are rare. They may be found in state apartments, but private residences almost always echo the moods of the line of occupants, each of whom, governed by personal predilections or the fashion of the day, has added and subtracted, or introduced modifications. There was occasionally a clean sweep, but its effects seldom endured unaltered. The Dutch influence of William III and Queen Anne, with its hints of French styles transformed under the leadership of Daniel Marot, might replace the Stuart oak and give way in its turn to the chinoiserie or the Palladianism of the early Georges. Taste might sway towards Chippendale, Hepplewhite or Sheraton, all with direct borrowings from France, swing once more to the classic and the Chinese under



WINDSOR ARMCHAIR, Yew-wood, one of a pair.
Exhibited by Wm. Williamson & Sons, Stand No 23



CARVED WALNUT CHAIR, with Ribbon Back design by
Ince & Mayhew, XVIIIth century. One of a set of four
Exhibited by Frank Partridge & Sons, Ltd., Stand No 20

the Regency, and glance at Greece and Egypt in acknowledgment of the Empire. Rooms and, indeed, whole houses may have existed in which each of these phases of fashion held its own. But far more usually historic dwellings contain without discord traces of many and even all of such changes, despite the fact that psychologically they may seem to be incompatible.

It should be borne in mind, too, that, before the closing years of the XVIIIth century a collection of furniture which could be described as a suite, whether for a dining room, a drawing room, or a bedroom, was an exception rather than the rule. There were certainly sets of dining-room chairs, but the dining table, side tables and sideboard were far more generally of individual design than of a pattern intended to match. Similarly in drawing-rooms an uncertain number of chairs and settees might follow a fixed pattern, but the rest of the furnishing was probably different. For bedrooms the furniture usually consisted of separate pieces: the bed, the wardrobe, the chest of drawers, the dressing table, each took on its own character. It conformed with its fellows only perhaps, but not always, in being made from the same material—oak, walnut, mahogany, satinwood, or whatever it might be.

ON COLLECTING FURNITURE



JAMES I OAK TABLE, with elliptical folding top, with pendants and square platform.
From Mostyn Hall
Exhibited by S. W. Wolsey, Ltd., Stand No. 7



XVIIITH-CENTURY MAHOGANY TRAY-TOP TABLE
with cabriole legs and two drawers. 2 ft. 9 in. by 1 ft. 8 in.
Exhibited by Wm. Bruford & Son, Ltd., Stand No. 51



QUEEN ANNE CABINET on Stand, with original brass-
work and panelled sides. 4 ft. 6½ in. high
Exhibited by Phillips of Hitchin, Ltd., Stand No. 16

It must not, however, be assumed that good furnishing may be achieved entirely by refusing to be guided by the pundits who may lead us either to "a machine for living in" or to a private museum. It is easy to fall between the two stools and produce something which resembles a junk shop or a jumble sale. Furniture of different periods, or, for that matter, of the same period, cannot be successfully mingled indiscriminately. There ought to be some thread of connection. A consideration of scale is of the utmost importance. Pieces originally intended for lofty rooms should not go into rooms of low pitch, and dwarf pieces will be too conspicuously dwarfed in rooms which are too tall for them. Pieces which are heavily carved or strikingly enriched will be liable to clash with those of which the chief charm is delicacy. Taking such points into consideration, quality of design and workmanship may also be regarded as a connecting link. What exactly is meant by quality is not easily defined, but it may be said that a good design may be spoiled by bad workmanship, and that the best workmanship may be wasted on a bad design. It must be remembered, too, that a mingling of styles indicates that each piece has an individual appeal. The



HEPPLEWHITE WRITING TABLE of Figured Mahogany

Exhibited by R. P. Way, Stand No. 37



GEORGE I WALNUT BUREAU BOOKCASE

Exhibited by H. Blairman & Sons, Ltd., Stand No. 19

accumulation of such pieces is not that of the collector in *Punch*, who always bought his Corots in pairs. Above all it must be borne in mind that nothing is necessarily good because it is old, or bad because it is modern. Good design and good craftsmanship remain the criteria of good furniture of whatever period. Nevertheless, it must be admitted that fine old furniture generally possesses greater appeal, not only by reason of its associations, but because it seems still to possess some of the warmth of the human hands that made it.

THE ANTIQUE DEALERS' FAIR ON COLLECTING GLASS BY FERGUS GRAHAM

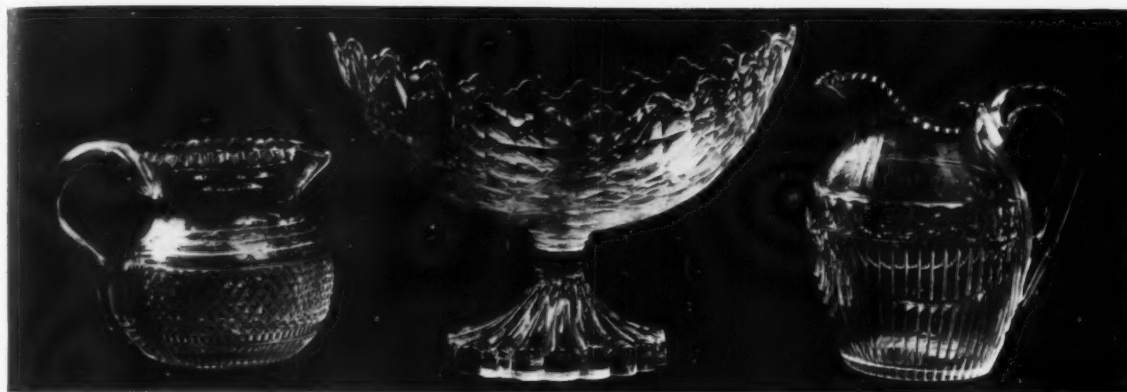


Fig. 1. EARLY IRISH GLASS
Exhibited by Arthur Churchill, Ltd, Stand No. 34

OF all the works of the craftsmen of old (who had such an eye for the right thing), none is placed, from the collecting point of view, in such a paradoxical position as early English glass. As yet we do not know all the history of this fascinating subject, the study of which necessitates both flair and serious application. But there is so much to find out, so many intriguing problems still to be resolved, that this very difficulty adds a great deal to the strong æsthetic appeal. One would imagine, therefore, that these attractions would give early glass a large following, but in fact students are not numerous, though it may be that the enthusiasm of the few makes up for lack of numbers. These numbers, however, are growing.

There is no doubt that a widespread misconception exists among the uninitiated as to the meaning of "Early Glass." Even now, to ninety-nine people out of a hundred, this phrase conjures up the vision "Waterford"; and when one says (as is indeed a fact) that even in the matter of cut glass the name has no great significance, one receives a look of pained incredulity. And when one goes farther and says that cut glass only represents the untidy fringe of the subject, one is dubbed a tiresome pedant, or merely ridiculous. A few words, therefore, may not be wasted in trying to describe, briefly, the scope and nature of Early English Glass. In parenthesis, I use the words "student" and "collector" as mutually complementary, and more or less synonymous.

Until recently collecting has been confined approximately to the XVIIIth century, and for this the reason is not difficult to understand; for it was not till the close of the XVIIth century that George Ravenscroft brought out his new lead metal, which became, as is well known, a type of its own in European glass. At the beginning of the XIXth century it lost the particular quality that appeals to the collector (largely owing to taxation), and at the same time design lost almost all

merit, so that the year 1800 may be said to mark roughly the end of the collected period. There is no space here for one to do more than touch on the various types of glass produced during this century.

The beginning lies, roughly, at about the year 1690, with what is known as the baluster type, which consisted, properly speaking, of glasses with stems shaped like a baluster either true or inverted. In practice, however, the name is misleading, as many of the less early sorts have no real baluster shape. They are usually fairly large and heavily made, and remarkable for their fine design, which is always lively and enterprising, without ever losing the dignity and high artistic merit that distinguish this group, the finest of all our lead glass.

By about 1712 the type, as a type, was spoilt by elongation and loss of robustness. But this, rapidly accentuated, resulted in the next group known, rather unfairly, I think, as the decadent balusters, though it is true that the long, slow decline set in at this point. They are an elegant and sometimes beautiful family with long, thin, many-knopped stems and usually a funnel bowl with rounded base.

At the same time (1714) a totally different kind of stem was introduced owing to the German influence of our first Hanoverian king. Known as the Silesian, it consisted, in its Anglicized form, of a downward tapering pillar with four, six, or eight sides, either plain or with ribs and embossed shoulders. It was an attractive form of stem, and, though forced into the English tradition, was responsible for a number of very good glasses. So at this period there were two radically, and perhaps even politically opposed types.

Despite the changes that had come about from time to time, the underlying motive had been the same up till now: that is, the decoration was inherent rather than applied. But by then the magnificence of the great baluster period of 1700 had dwindled to an uninspired tradition, so that a change was not only sought but needed. Accordingly there arrived the well-known

family of Air Twists, whose basic idea was to last till near the end of the century.

Result of evolution rather than any new inspiration, the type developed rapidly, and by 1730 was in full swing. Form was now at a discount, for decoration no longer depended on shape, but on the lively effect of thin threads of air spiralling up inside the stem. This seeming miracle of craftsmanship was really fairly simple, and, by comparison with the making of the balusters, a mass-production method.

But, amenable as it was to all manner of cunning variations, it was fundamentally limited, so that a further development took place in the introduction of the opaque twist. Here the spiral was formed by threads of white opaque glass, or, as in a later subdivision, coloured. Whereas the former became as the sands of the sea, so that now, in their ordinary form, they are of little interest to the collector, the colour twists are scarce and much sought after (therefore costly). Finally came the glasses with cut stems, the seeds of the Waterford period. Cutting had actually been practised for many years, but it did not blossom out till the last quarter of the XVIIIth century.

This, very briefly, is the course of Glass of Lead, which, as I have said, absorbed the activities of collectors till recently. But now the second half of the XVIIth century is demanding rapidly increasing attention from both student and collector.

In this period there are, firstly, the years from about 1674 to 1685, years of the greatest importance, which represent the earliest epoch of lead glass, and about which facts, at one time meagre, are rapidly coming to light, so that we are not far off a reasonably extensive

knowledge. The familiar baroque glasses (with looped trailing, gadroons, etc.), dating about 1685, are well known and expensive, though now and then something gets through to the collector unobserved. Before 1685 not much is known, but a sealed Ravenscroft glass, embossed with the Raven's Head, is at present the greatest thing that a collector can hope for.

* * *

To go back beyond 1674 is to penetrate a totally different region. Lead metal was not in existence, and English glass was a branch of the pan-European *Façon de Venise*, thin, light, usually bubbly, and of a brown or sometimes green tint. Let me say at once that practical knowledge of our glass of that time is very little. The situation is as follows. We know that much glass was made in England then—that goes without saying—and we know that there was a strong Netherlandish influence, so we expect ours to be cousins (sometimes even closer relations) of the Netherlandish glass, and by no means a type apart at that time.

It is, of course, the desire of all English collectors of this period to be able to say which glasses are English (particularly their own), but I think we must all be content to accept this Anglo-Netherlandish group as being the nearest we can get officially for the present. And meanwhile we can work away with our theories and wait for proof to be built up. Of course, it will not do to take any Netherlandish glass and say that it belongs to the group: there must be some possibility of an English origin. How to recognize this possibility is far too big a matter to be gone into here: with all due respect I might suggest perusal of *Apollo* for July and



Fig. II. WHITE OPAQUE BRISTOL GLASS

(1) A Beaker enamelled with bouquets of flowers in brilliant colours, 6½ in. high. (2) A pair of small pear-shaped Bottles painted with rosebuds, sprigs of flowers and butterflies, 3½ in. high. (3) A Vase, brilliantly enamelled with rose and purple peonies, root ornament in blue, flanked by prunus boughs with exotic birds, 6½ in. high

Exhibited by Delomosne & Son, Ltd., Stand No. 68

ON COLLECTING GLASS



Fig. III. XVIII-CENTURY GLASSES

(1) Rare "bobbin" stem Comfit Glass, $6\frac{1}{2}$ in. high, circa 1730. (2) Rare Irish Cordial Glass, with bucket bowl engraved with profile bust portrait of William III, and inscription, "The Immortal Memory"; on the reverse a crowned harp with vine branches on either side; plain stem, $6\frac{1}{2}$ in. high, circa 1740. (3) A Jacobite Goblet of unusual form, engraved with eight-petal rose and one bud; plain stem, domed foot, $7\frac{1}{2}$ in. high, circa 1740. (4) Jacobite Wine Glass, bell bowl, engraved with rose, two buds, Oak-leaf, and "Fiat," double knopped air-twist stem, $6\frac{1}{2}$ in. high, circa 1745. (5) A Sweetmeat Glass of rare size, $6\frac{1}{2}$ in. high, circa 1740-50. Exhibited by Mr. Cecil Davis. Stand No. 50

August, 1937, and February, 1938, where the present writer has done his best with a difficult subject.

* * *

A word about Waterford. There were several glass-houses in Ireland by the end of the XVIIIth century, and one, founded in 1783, happened to be at Waterford, so it may be seen that their glass forms only a small part of the whole. Then, the prescriptions for metal and designs, as elsewhere in Ireland, came originally from England, where there were many establishments producing cut glass. So that anyone who would

recognize a piece as coming from Waterford, sometimes even from Ireland at all, must have a great and specialized knowledge of this particular branch.

The pieces themselves are usually poor in form, but attractive for table use because, naturally, of the cutting (the earlier the better). A word of warning should be given that this sort of thing is faked most energetically and well, so unless one has expert knowledge, it is as well to lean on someone else's expert knowledge. This the well-known glass dealers possess, of course, and, as they are most careful to sell only the genuine article, one may rely on them in all confidence.



Fig. IV. PILLAR IRISH CANDLESTICKS

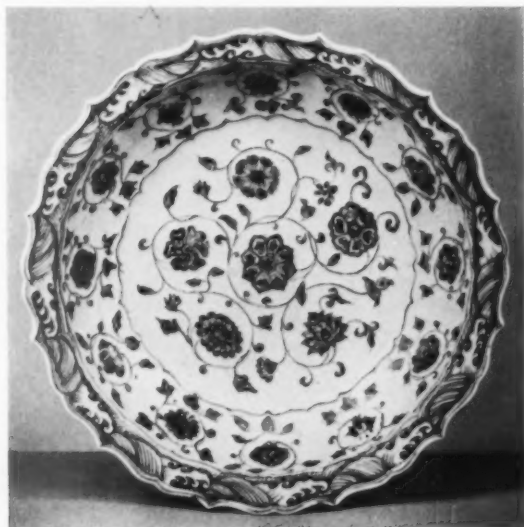
Two pairs of faceted-pillar Irish Candlesticks, 11 $\frac{1}{2}$ in. high, circa 1780 Exhibited by Mr. Cecil Davis. Stand No. 50

THE ANTIQUE DEALERS' FAIR ON COLLECTING CERAMICS BY WILLIAM KING

This article has no special connection with the individual objects which are here illustrated and which will all be on exhibition at the forthcoming Antique Dealers' Fair.

IN this country there are still great houses, the "stately homes" of Mrs. Hemans, which often contain objects of the utmost importance that have been handed down from the forbears of their present owner, even though these objects are not seldom to be found in combination with pieces of indifferent interest and even of doubtful authenticity. For it must never be forgotten that the unholy activities of the forger have not been confined to recent years; to name only one instance, when at the time of the French Revolution so much Sèvres porcelain found its way into English collections, the demand speedily increased the supply. So that when the Emperor Napoleon I a little later let out from the factory a large quantity of white pieces, which because of some imperfection or other reason had not been previously decorated, there soon ensued an exodus of genuine old Sèvres porcelain, which found a ready market in this country, the purchasers failing to gather that although the porcelain itself was of respectable antiquity the decoration was not. Some of the finest collectors in the kingdom were deceived, as will readily be realized by anyone who is familiar with Laking's catalogue of the Sèvres porcelain in the Royal collection at Buckingham Palace and Windsor Castle, the majority of which was directly acquired by that excellent connoisseur King George IV.

There are still, too, in this country examples of what I may perhaps be allowed to call the Rothschild type of collection, and the ample splendours of these

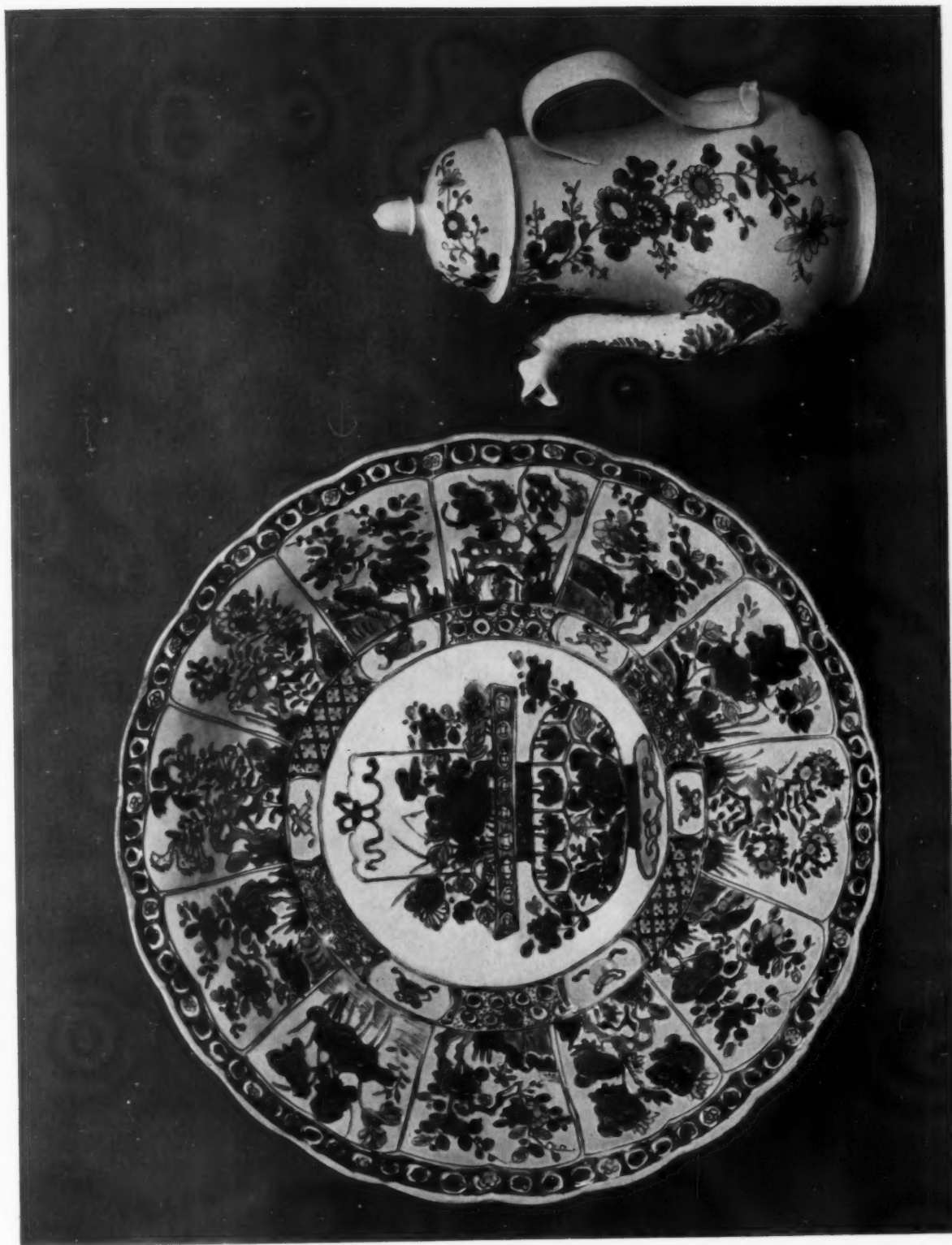


PORCELAIN DISH with shaped edge, design of scrolling flowers in underglaze blue. Diameter 13 in. XVth century
Exhibited by Bluett & Sons, Stand No. 101



One of a pair of Chinese porcelain "FU-DOGS," glazed in rich blue green. Ming dynasty, 1368-1644. 19½ in. high
Exhibited by Frank Partridge & Sons, Ltd., Stand 20

have a particular appeal for the author of these notes. The magnificence of the maiolica and the Sèvres in the Wallace Collection at Hertford House is, in his opinion, beyond comparison, but the prices of both lovely categories have gone heavily down within living memory, and there are at the moment few collectors in England who realize that it is a good time to buy objects of æsthetic importance, which will certainly one day increase in value, at a moment when the bidding is comparatively cheap. It must, however, in fairness be owned that few of our collectors have houses of Rothschild proportions, and that maiolica and Sèvres both gain enormously from being seen in the company of the Italian Renaissance and French XVIIIth-century furniture, which were their original comparisons and



EAST AND WEST : A Chinese Dish, *famille verte*, circa 1660, and an English Coffee Pot, Saltglaze, Staffordshire, circa 1760

By permission of J. R. Cookson, Kendal

ON COLLECTING CERAMICS

which for some reason seldom look happy within the interior of an English house.

This can, however, scarcely account for the strange fact that the number of English porcelain and pottery collectors who are seriously interested in the truly lovely XVIIIth-century productions of the remainder of the European continent is limited to a tiny circle. It is lucky for these few discriminating persons that in their field it is still not impossible to find from time to time treasures which can be acquired at a reasonable price from vendors who have failed to realize their true nature. But such opportunities are comparatively rare, and even repeated visits to the Caledonian Market, that happy hunting-ground of the optimist, are liable to end in disappointment.

The majority of ceramic collectors in this country concentrate on two subjects, Chinese and English porcelain, and in both instances their concentration has produced important contributions to the world of scholarship. The years that immediately followed the Great War were responsible for the inauguration of two bodies, the Oriental Ceramic Society and the English Porcelain Circle, the latter of which has within recent times enlarged the scope of its activities to include earthenware and stoneware and is now known as the English Ceramic Circle. Each of these associations meets periodically for the discussion of specimens recently acquired by the members and for the hearing of papers read by them. It is on the whole unusual for collectors to be willing to wield the pen; with



FAMILLE VERTE VASE, with figure and floral motifs in bold relief. K'ang Hsi period. 17½ in. high
From the Winkworth Collection. Exhibited by Sydney L. Moss,
Stand 62



PORCELAIN BEAKER with fine white glaze; bronze shape. Fukien ware. Height 17½ in., without stand. Ming dynasty, A.D. 1368-1644

Exhibited by John Sparks, Ltd., Stand 12

charming, diffident modesty they usually prefer to leave the task of describing their lovely possessions in print to the ageing and weary hands of museum officials and other such professional Grub Street writers. I am sure that no other country in Europe or America—my comparative ignorance of the languages of the Far East prevents me from dogmatizing about the activities of China and Japan—has published such a valuable amount of material from the hands of hitherto unpractised writers as can be found in the various volumes of annual *Transactions* produced by the two enthusiastic groups of connoisseurs that I have just mentioned.

Mr. George Eumorfopoulos has been the President of the Oriental Ceramic Society since its inception, and his collection of Chinese pottery and porcelain, to say nothing of other glories, is now the property of the nation. Visitors to the British and Victoria and Albert



CHINESE FAMILLE VERTE VASE, enamelled with flowering plants. K'ang Hsi period, 1661-1722. Height 27½ in. Exhibited by H. R. Hancock, Stand 6

Museums will be in a position to confirm my statement that its acquisition has been one of capital importance, but they may be unfamiliar with the fact that he was the first collector in this country to welcome the arrival of the earlier Chinese wares and to appraise them at their proper worth. The Franks Collection at the British Museum is full of lovely things, as is the Salting Collection at the Victoria and Albert Museum, but there are few that are very early, and a number of the pieces that Salting considered Sung are actually as late in date as the XVIIIth century.

Mr. Eumorfopoulos may justly be considered as a pioneer among collectors of the early ceramics of the Far East, and his personal contributions to the *Transactions* of the Oriental Ceramic Society show that he can also write with intelligence and discrimination. It must be due in large measure to the lead given by Mr. Eumorfopoulos that the private collections of early Chinese pottery and porcelain in England rank as high as they undoubtedly do; if anyone questions this statement he need only look through the catalogues of the important exhibitions held within recent years in England, France, Germany and Holland—I may say that the order is alphabetical—to be assured that I am correct.

I think that it is not untrue to say that the English Porcelain Circle would not have come into being without

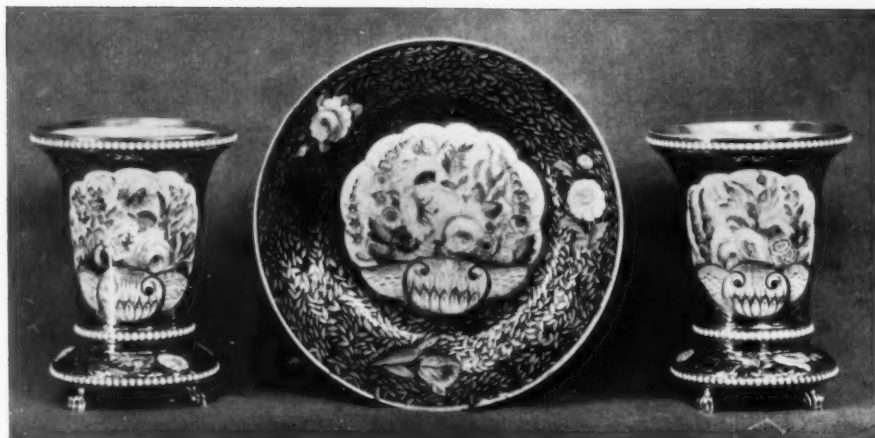
the stimulus of the foundation of the earlier society. Be that as it may, the results of the productions of the later body have been no less triumphant in its own field than those of its predecessor. The original president was Mrs. H. G. Radford, whose house in Hampstead is a treasure store well known to discriminating collectors in many other branches of art. Her successor was Mr. Wallace Elliot, whose recent lamented death has enriched each of the great metropolitan museums with over a hundred examples of English pottery and porcelain, all of importance. No less worthy of commemoration than his public spirit in bequeathing so many exquisite objects to the nation is the fact that he did not desire them to be kept together in a mass in either museum, but preferred that they should eventually be incorporated with the rest of the collections and so be shown to the best advantage. *O si sic omnes!*

Before his untimely death Mr. Elliot made some extremely valuable contributions to our knowledge of English ceramic history, not the least interesting of which is an article on fakes, which will be published in the near future in the *Transactions* of the English Ceramic Circle. But apart from Mr. Elliot's own contributions the student of English ceramics will find much food for thought in the various volumes of these *Transactions*, even though he may on occasions find food for wonder, as to whether he must be expected



FAMILLE VERTE VASE. 21½ in. high (without stand). K'ang Hsi, 1662-1722 Exhibited by Spink & Son, Ltd., Stand 1

A P O L L O



Three pieces of OLD SPODE. Vases marked in red "Spode 2575." 5½ in. high. Saucer-shaped Dish en suite. 7½ in. diameter
Exhibited by Lories, Ltd., Stand 30

to believe that every word that he reads is infused with the spirit of immortal incontrovertibility.

Alas! I know too well how quickly attributions change in the ceramic world, for I once wrote a book on Chelsea porcelain, which was mercifully many years ago remaindered, and every now and then I pick it up and shudder to gaze upon the objects that in my comparative youth I illustrate as Chelsea, which I should, if I had been as old and as wise as I now am, have recognized at once as Bow or Derby. Luckily for me none of my reviewers was aware of the possibilities of the scholarship of the next five years.

The moral of which, if one must draw a moral, is that collectors should be encouraged to form societies

and read papers to museum officials and other writers of insufficiently well-documented books in order to put them in their proper place. But I must not forget that the original object of this article was to encourage its readers to go to the Art Dealers' Fair, where I am sure that they will see so many lovely objects, and, incidentally, I hope, spend so much money that all controversial questions will fade away in an atmosphere of satisfied æsthetic bliss.



BOW. DIANA and CLIO. Marked Anchor and Dagger.
Exhibited by Stoner & Evans, Stand 58



ONE of a pair of SPODE VASES, pattern No. 3644
Exhibited by the Sussex Goldsmiths & Silversmiths Co., Ltd.,
Stand 45

THE ANTIQUE DEALERS' FAIR ON COLLECTING SILVER

BY W. W. WATTS

THE various groups of silver shown at the Fair, splendid as they are, cannot fail to suggest to the thoughtful mind a very real regret for the disappearance of early English work. Little now exists dating from before the period of the Renaissance: and yet we have only to look into that interesting work, "Testamenta Vetusta," published by N. H. Nicolas in 1826, to learn what an important part the silversmiths of early days played in the artistic history of the country. We are not now thinking of work produced for the Church, the confiscation of which accompanied the Reformation, but rather of the many beautiful objects in the precious metals, some enriched with enamelling, which are mentioned in the wills of the wealthy, treasures perhaps for actual use or merely for the delectation of their owners. The long list of goldsmiths whose names are to be found in ancient records witnesses to the undeniable fact that the art of the silversmith always held an honourable place in the industries of our country. And the exhibition at Grosvenor House proves in no uncertain manner that this art has held its own ever since. It is true that the energies of the silversmith have naturally been diverted into new channels to meet the changing tastes and customs of the people, but the vast amount of fine work still existing, and the long list of craftsmen whose names have been preserved to us, prove beyond the shadow of a doubt that this artistic craft has never lost the high place which it had reached as far back as Anglo-Saxon times.

The exhibition at the Fair goes to prove the truth of this assertion. Further, it witnesses in the most convincing manner to the perfection of form, balance and proportion which the silversmith instinctively arrived at in his work. There is just that something in the outline or the proportion of an object which reveals the masterly mind of the designer.



Fig. II. GEORGE I OCTAGONAL COFFEE POT, 1718, by Richard Watts, London
Exhibited by Spink & Son, Ltd., Stand 1



Fig. I. QUEEN ANNE BOX, with loose cover and drop handle. Maker, David Willaume. London, 1711. Length 5½ in. Width 3 in. Depth 2½ in.
Exhibited by S. J. Phillips, Stand 99

A feature of the exhibition is the number of ancient spoons. Mediæval wills and inventories make frequent mention of spoons from which it is clear that they were considered of interest and value by their owners. The terminations of the stem show a variety of forms, among which may be mentioned apostle, maidenhead, lion sejant, seal, slipped, and others. We notice more than one example of that extremely rare "wrythen-top" spoon (Fig. X). The earlier, dating from 1509, has a slender stem surmounted by a twisted ball or cone, and the bowl is of the ordinary pear shape. This example was found beneath the floor-boarding of a XVIth-century house, and judging by its perfect condition and the absence of the usual signs of wear on the bowl, it had probably lain there for three centuries or longer. Among other spoons we notice a perfect example with an hexagonal seal-top dating from 1532 (Fig. XII) and an Apostle spoon of 1535.

Elizabethan silver has for the most part settled down in the possession of museums, municipalities and City Livery companies. We may refer to a cylindrical salt-

ON COLLECTING SILVER



Fig. III. SPANISH DECAGONAL JUG, part gilt.
Height 8 in. 1540
Exhibited by S. J. Phillips, Stand 99

cellar dating from 1567, a small version, 7 in. high, of the ceremonial salt-cellar of those days (Fig. IV). The decoration of groups of fruit and cartouches enclosing masks, together with the figure of a warrior on the cover, derives from the German ornamentists, whose designs the silversmith adapted with almost wearisome repetition. It is a welcome change later to meet with the plain goblets on baluster stems or the very attractive beakers with their charming engraving of strapwork and pendent foliage. A plain example of 1654 is a survival, but the typical work of the Commonwealth period—which, however, is found before the end of the reign of Charles I—is seen in a wine-cup (Fig. XI) and a sweetmeat-dish (Fig. VI) in which the simple and rather crude ornamentation reflects the spirit of the age.

Before the end of the XVIIth century a change of style had set in which provided a sharp contrast to the work of the Restoration period so frequently fussy and unrestrained in its elaborate ornamentation. It is found in two pairs of candlesticks of 1686 and 1697 (Figs. IX and VIII), and in a more marked degree in a set of three cylindrical casters with pierced lids made in 1699.

As might be expected, silver of the XVIIIth century finds full representation. The work of the opening years shows vessels of simple form whose beauty consists in chaste outline relieved by heavy mouldings which emphasize the inherent beauty of the metal: engraved heraldry adds to its charm. It is well exemplified in a number of salvers and waiters of square, polygonal or circular form. Later the refining influence of the French refugee craftsmen shows itself in delicately engraved ornament in the style of Louis XIV, of an almost inconceivable quality of workmanship. We notice a marvelous gilt toilet-service of twenty-five pieces with

exquisitely engraved borders of strapwork and foliage, made by John White in 1729, one of the many Englishmen whose work rivalled that of his French fellow-craftsmen: it bears the arms of the fourth Duke of Beaufort, and those of his wife, Elizabeth Berkeley, with the perfect finish of heraldic engraving of the period. Several two-handled loving-cups with applied straps on the body and cover, and with boldly conceived handles, give the form of this vessel prevalent in the third decade of the century (Fig. VII). Nor must we overlook a tureen and cover of 1740 by the celebrated Paul de Lamerie, which reveal the masterly hand of this great silversmith. It is of interest to see work of a similar kind made in other centres of the craft, as, for example, a hot-water jug made in 1740 by Philip Elston, of Exeter, and a globular teapot, the work



Fig. IV. ELIZABETHAN SALT CELLAR. London, 1567
Exhibited by Crichton Bros., Stand 15

A P O L L O



Fig. VIII. ONE OF A PAIR OF CANDLESTICKS.
London, 1697
Exhibited by A. B. Gilbert (Belfast), Stand 90

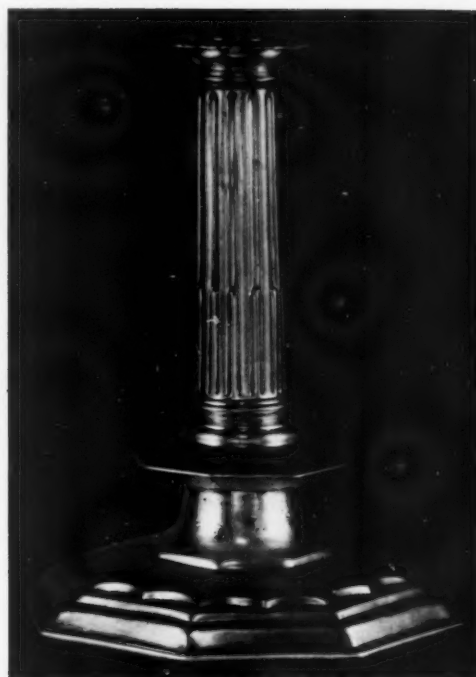


Fig. IX. ONE OF A PAIR OF CANDLESTICKS
By Thomas Allen. London, 1686.
Exhibited by Reginald Davis, Stand 40



Fig. X. WRYTHEN TOP
SPOON. 1509
Exhibited by Crichton Bros. Stand 15



Fig. XI. WINE CUP. 1655
Exhibited by Victor Crichton, Stand 55

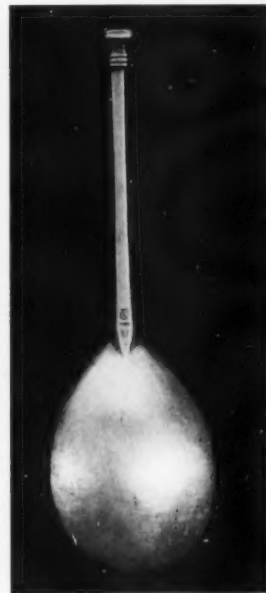


Fig. XII. SEAL-TOP SPOON
1532. *Exhibited by Ralph
Hyman, Stand 82*

ON COLLECTING SILVER



Fig. V. TEAPOT. 1715
Exhibited by Ralph Hyman, Stand 82

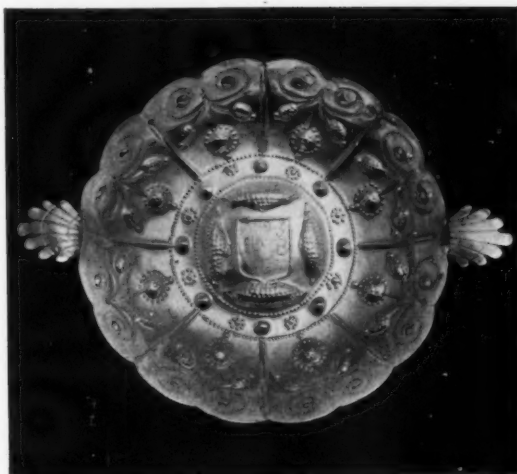


Fig. VI. CHARLES I SWEETMEAT DISH. Maker's
mark T over M. London, 1634. Diameter 6 in.
Exhibited by Wm. Bruford & Son., Ltd., Stand 51

of John Main of Edinburgh in 1733, together with examples of Irish silver. Domestic pieces largely predominate in this period of comfortable ease: typical vessels are seen in such examples as the fine plain pear-shaped tea-pots of circular or polygonal plan and in the attractive coffee-pots which follow similar lines (Figs. II and V).

As the century advanced, work tended to become more elaborate, though not inferior in technical excellence: handsome centre-pieces, cake and sweetmeat baskets, and richly decorated loving-cups were favoured by the wealthy. But they made way in the second half of the century for vessels of classical form and decoration inspired by discoveries in recent excavations



Fig. VII. TWO HANDED CUP AND COVER. By Hugh Spring 1722
Exhibited by Crichton Bros., Stand 15

in Italy. This period is amply represented in the exhibition, and although there may appear to be a sameness when so large a collection is brought together, the possession of a few well-chosen pieces always gives pleasure to the possessor. And they have the merit of being usable and not looking out of place in any surroundings. A word may be given to a gilt tea and coffee service made by John Robins in 1801 in a transitional style which, while appearing to anticipate the shapes of a later generation, attempts to retain in its ornamentation some of the grace of the XVIIIth century.

Lastly, attention may be directed to a group of Georgian silver sporting snuff-boxes and several English and French gold boxes.

NOTES FROM PARIS

BY ALEXANDER WATT



KHMER ART: Fragment of a pediment, from PRAH PITHOU (Angkor) in the New Annexe of the MUSEE GUIMET

DURING the past few years in France a particular study has been made of the science of museology. The very successful renovation of the sculpture sections in the Louvre and the transformation of numerous other museums prove that the French are making every effort to draw the world's attention to their priceless art collections. Now an entirely new museum has just been opened to the public. This is the Musée de l'Homme, situated in one of the wings of the reconstructed Palais du Trocadéro.

This is much more than just a museum in itself; it is a huge centre for research work and instruction for the ex-Museum of Ethnography (founded in 1878), the museum's laboratory of Ethnology, and the Institute of Ethnology of the University of Paris. At the same time a number of anthropological societies give conferences in this building of five stories. The museum's galleries have more than four hundred and fifty show-cases and one hundred panels of maps, photographs and various documentation. The arrangement of the different exhibits and the manner of lighting could not have been better conceived. There are over two hundred thousand objects stored in the basement. The library for two hundred thousand volumes already possesses eighty thousand books, and there

are several thousand photographs and diapositives in the archives for cinematographic projection. Then there is the department, among many others, of musical ethnology, which has an enormous collection of gramophone records for concerts of exotic music, as well as a studio for recording; and two conference halls (one seating four hundred people) equipped with special cinematographic apparatus. No country in the world is in possession of such an up-to-date institution for the study of human sciences. Professor Rivet and his colleagues earn high praise for its remarkable organization.

A temporary exhibition is now being held in the centre gallery of the Musée de l'Homme. Here are shown about a third of the collection of some two thousand five hundred objects recently brought back from a round-the-world voyage organized by the Comte and Comtesse de Ganay. Their ship, "La Korrigane," returned to Marseilles a few weeks ago after twenty-six months of cruising round the South Sea Islands. Masks, effigies, wood and stone carvings, rugs, stuffs, ornaments and utensils were collected from island to island with a view to their completing certain sections in the museum. The most interesting among these are the human heads specially prepared and painted

NOTES FROM PARIS

with curious designs, and the carved bowls used in sacrificial rites. Although crude in their conception and execution they are, nevertheless, of very pleasing design, the primitive yet distinct artistic sense expressing itself in pure simple lines.

A very interesting exhibition of Afghan and Indo-Chinese art is now being held in the Musée Guimet. A new section of this museum of Oriental Art has just been opened to the public. Two years ago a number of the galleries on the first floor—especially those reserved for examples of "the Angkor smile"—were completely renovated. The construction of these new rooms, on the site of the garden courtyard, now transforms the Musée Guimet into a perfectly arranged storehouse of arts of the Far East. All the exhibits placed on view in these four new ground floor galleries relate to the 1936-1937 French archaeological expeditions in Afghanistan and Indo-China. This is the first time that they have been placed on public exhibition. They are seen to great advantage, for Monsieur Nicod, the architect, has made a special study of the day and night lighting of the rooms. Widely interspaced and set on pale wood and stone pedestals, against a light beige background, the sculpture can be studied collectively and in detail with the greatest comfort.

Monsieur Philippe Stern, assistant curator of the Musée Guimet, left on his first mission to Indo-China in 1935. His object was to make a close study of Khmer Art and to bring back an ensemble of sculpture necessary for the completion of the museum's collection of the arts of the Indo-Chinese peninsula. A number of the exhibits in this new section of Khmer Art were chosen for this purpose from the duplicate examples preserved in Indo-China by the École Française d'Extrême-Orient. Several of these were excavated, in 1936, by Philippe Stern, at Mount Koulen, near Angkor. The four lintels (of the VIIth, VIIIth, IXth and XIIth centuries) in the main gallery are important additions to the museum's collection of Khmer art. These, together with a few statues, pediments, columns and fragments of architectural decoration, originate from the ancient capital of King Jayavarman II (late VIIIth to early IXth century). The site of the city has been located, but the exact style of sculpture practised there has yet to be determined. The excellent photographs, so neatly framed and exhibited on the walls, are the work of the Comte Hugues de Coral, who accompanied Philippe Stern on his archaeological expedition. They constitute documents of considerable value, for they represent many interesting details of Khmer decoration, and so are of much help in completing this study of the evolution of the style.

The entrance to the main room is guarded by two grotesque figures of animals of the Cham period. One, a lion, evinces a marked Indian influence, while the other (dating four centuries later) hints more of Annamite and Chinese influences. In the adjoining rooms are grouped the smaller works of art. These are discoveries made by expeditions in four different territories. At Seistan, Monsieur Girshman dug down to a depth of fifteen metres and discovered fragments of painted pottery dating back to about the year 1000 B.C. Monsieur and Madame Hackin excavated at Begram, situated to the north of Caboul, where they made a



VIRGIN AND CHILD

By BOURDELLE

sensational find of caskets faced with ivory plaques of Indian style of the Ist, IInd, IIIrd and IVth centuries. Not even in India have such fine ivories of this early period been discovered. They are remarkable for their beautiful designs of purely decorative theme. The female figures, it will be noticed, are portrayed with a fullness of form and a sensual grace recalling the Yakshinis of India. The different techniques employed (the designs are engraved, cut in relief or in openwork) likewise point to the astonishing ability of these early Afghan artists.

The other two principal excavations were carried out under the direction of Monsieur Meunié and Monsieur Carl. Both discovered Buddhist monasteries, but of different periods. One, at Shotorak, near Begram, revealed carvings in schist of Greco-Buddhist style (circa IIIrd to IVth century). The other, in the Fondukistan valley, was found to be rich in mural paintings and polychrome statues of a later period of Buddhist art. Dating about the VIIth century their influences are due to the arts of both India and Iran. One of the finest examples brought back to the Musée Guimet by Monsieur Carl is a robed Buddha wearing a three-pointed cope over his mantle. This head and shoulders, in an excellent state of preservation, is one of the most important discoveries made in recent years by the French archaeological expeditions in Afghanistan.

Many must know the famous art collection at the Château de Chantilly, but few, perhaps, realize the true wealth of its ensemble. Monsieur Malo, the able curator of the Musée Condé, organizes one or two exhibitions every year of the drawings and manuscripts which are not on permanent view. Thus we have been given to admire, in the course of the last few years, a good part of the remarkable collections of drawings by Clouet and Poussin, which are kept in portfolios in the dark rooms beneath the museum.

The exhibition now taking place at the château deals with rare books and precious bindings of celebrated bibliophiles of the XVth and XVIth centuries, and painted manuscripts and *incunabula*. Many of these recall the names of prominent collectors of the Middle Ages, such as Grolier, treasurer of the Connétable de Montmorency, who was the first person responsible for the interior decoration of the château when it was transformed from a fortress, in 1527, into a pleasure residence. Grolier founded the first library at Chantilly. He himself possessed a library of 3,000 volumes, for he was intimate with the erudite writers of the period. He also set up an establishment for book-binding. In fact he devoted such time and care to this study that

he is often referred to as the father of French book-binding. One of his best known books, on view at the Chantilly exhibition, is the "Traité de la monnaie," written by his friend Guillaume Budé. This first edition was entirely composed under the direction of Grolier, who himself chose the reams of paper to ensure their perfect quality. It is interesting to note that this work, contrary to the custom of the time of dedicating books to a well-known patron, is proudly offered "to all men of good faith who are studious in letters and philosophy."

Other outstanding examples in this exhibition are the bindings which Clovis Eve made for the de Thou. The leading bibliophile in this family was Jacques Auguste de Thou, historian and jurist, who prepared the Edict of Nantes. It was his son, François-Auguste de Thou, who was beheaded at Lyon for conspiring with Cinq-Mars. Here also are books from the library of François I, who took an active interest in fine book-binding; and numerous foreign examples.

The exhibition is being held, of course, in the library of the château. One can hardly imagine a more suitable setting, for such is the wealth of the museum's collection of books and manuscripts and bindings that one can here make a complete study of the history of bookbinding from the XIth century. This may likewise be said of the books themselves. The library of the Duc d'Aumale, which includes that world masterpiece, "Les très riches Heures du Duc de Berry," contains in itself 2,000 manuscripts, 2,000 *incunabula* (many of which are not even to be found in the Bibliothèque Nationale) and more than 10,000 selected volumes.

Protest has been voiced in several French papers against the proposed demolition of the studios where Antoine Bourdelle, the great sculptor, lived and worked for a period of forty-five years. The Rue Antoine Bourdelle is situated in the XVth district and gives on to the Avenue du Maine. Here, in this tiny alley, are eight or nine studios where a collection of the works of the master have remained intact, thanks to the vigilance of Madame Bourdelle, since his death ten years ago.

The studios themselves are of humble order, but are imbued with an atmosphere of æsthetic appreciation. Except for the first of these studios, all are destined to be razed to the ground according to a new scheme of town planning. If this act of vandalism cannot be avoided a Bourdelle Museum should, at least, be created in this first studio. It is hoped that this will be officially instituted, and an attempt made to preserve the other studios, which contain many fine models, and the walls of which are hung with numerous drawings and sketches.

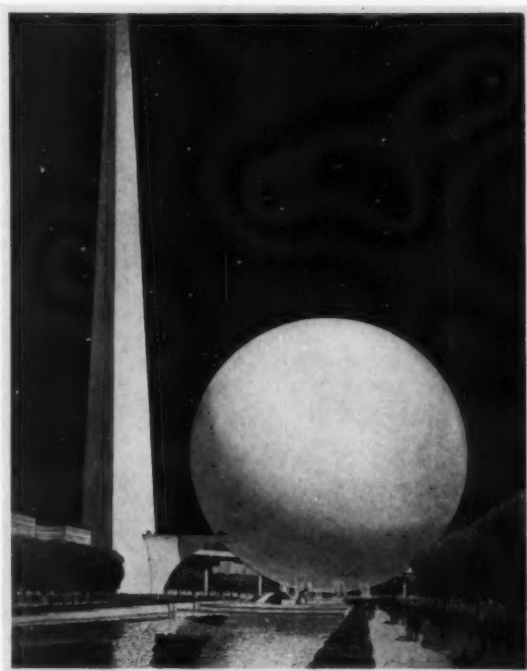


SACRIFICIAL BOWL, SOLOMON ISLANDS
From the Exhibition "La Korrigane," Musée de l'Homme, Trocadero

NOTES FROM NEW YORK

BY JAMES W. LANE

THE opening of the New York World's Fair is only six months away. Presenting the theme "Building the World of To-morrow," this thirty-million pound spectacle and exposition will bring out many new artistic and scientific developments. The site for the fair, twelve hundred acres in extent, is the former Flushing Meadows which, like the Pontine Marshes near Rome, have been sensationally reclaimed. What was little more than a year ago a noxious bog is now lined with avenues, decorated with grown trees imported from several hundred miles, and refreshed with a lake and a lagoon. Fifty of the Fair buildings are either completed or under construction, which include the exhibit buildings for Great Britain, Canada, Ireland, Belgium, Brazil, Czechoslovakia, Egypt, France, Italy, Japan, Liberia, Holland, Norway, Persia, Poland, Portugal, Rumania, Russia, and Yugoslavia. Forty-three other foreign countries are to exhibit in the Hall of Nations building. Colour, lighting, and technical displays of fire, water, and music are to be the keynotes of this great spectacle, which will attempt to show also what an "interplanetary rocketport" of the future will be like. At the geographical or Theme Center will be a grouped perisphere and trylon, the former two hundred feet, the latter seven hundred feet in height. The trylon and the perisphere, said to be the only structures of their kind ever erected, will gleam in surfaces of white stucco, which is intended to be an offset to the gay hues in which the surrounding exposition structures will be adorned. In the case of the perisphere, also, the stucco surface will act as an enormous screen whereon cinema cloud sequences will play—this to create the illusion that this giant globe revolves upon the support of converging sprays of water from a fountain. The coloured stuccos on the buildings already erected are unusual enough—raspberry red on one building, ultramarine on another, caramel on another, and so on, until the gamut of the whole spectrum has been covered. Seen by day, these colours are garish (the buildings



NEW YORK WORLD'S FAIR
200-ft. perisphere and 700-ft. trylon
(From a sketch)

will be necessary. Each tree, by the greenish-blue luminescence, will be forced into a striking profile. Undoubtedly, fluorescent lighting will establish a precedent.

There will be scope for much mural painting as decoration at the Fair, and the first mural already *in situ* is that of Miss Hildreth Meiere, who did the fine metal cut-out tondi on the masonry sides of Radio City Music Hall, and all of whose work is distinguished. Her "Science the Healer" may seem rather overwhelming in the illustration, but it is meant to carry some distance and fitly employs the bare stucco wall surface that would otherwise appear very desolate mixed with so many other bare surfaces.

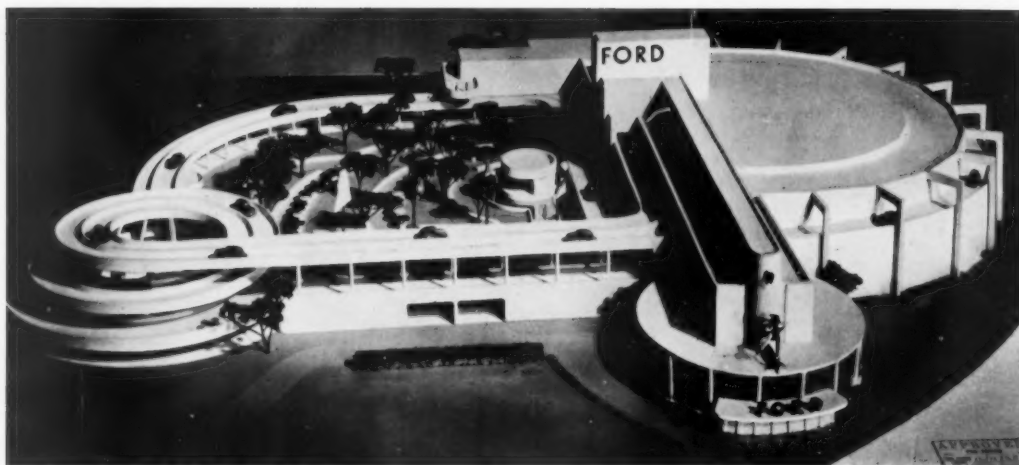
From the building by the Ford Motor Company, which is now completed, one may conclude that the architecture of this Fair is definitely "stream-lined." Most of the buildings are to be fitted with ramps for either pedestrians or autos, or both, so placed that the incoming crowds will not meet the outgoing ones, thus facilitating all movement.

Two officials of the city have recently directed attention to a question about which every metropolis is properly self-conscious—its public statues. These men, whose *esprit moqueur* was as great as their lack of know-

nearest the Theme Center will be the palest, and those farther away will be deeper in hue), but they will not be so fatiguing when seen by night, for the greater spectacles at this mammoth affair will take place then. The particular discovery, if not invention, which will be featured at night, is fluorescent lighting. Mr. Bassett Jones, an illumination engineer who has had much experience in stage lighting, especially for the productions of Miss Maude Adams, America's first *Peter Pan*, found out, for instance, that, under the influence of mercury vapour light rays, the chlorophyllose veins on the under side of living tree leaves become luminous. This discovery has given the basis for the very unique plan of lighting the central avenues of the Fair. Beams of mercury vapour will emerge from emplacements in the soil which are to be invisible by day, so that no lamp-posts or other standards above the ground

¹ Demonstrating the possibilities of travel through the stratosphere to neighbouring planets!

A P O L L O



NEW YORK WORLD'S FAIR
Model of the Ford Motor Company's building. The structure itself will be 510 ft. long, 420 ft. wide and 88 ft. high at its peak. Designer, WALTER DARWIN TEAGUE. Architect, ALBERT KAHN, Inc.

ledge and taste, characterized most of New York's statues as very horrible. The controversy has been waging hot all during the summer. While New York has not, of course, such felicitous masterpieces of sculpture as grace Paris, the city does boast of good things, like Saint-Gaudens's statue of Farragut in Madison Square. I take it that what the modern wishes is for sculpture "in the altogether" to return to favour, as though it already had not. But if this were so, and if we still wished to commemorate our local and national heroes, we should have to do so by placing them in antique dress or undress. I thought the unacceptability of using uncontemporary costume had been sufficiently pointed out in the Davidian era, more than a century ago. Since the greater part of New York's statues are of political, scientific, artistic and military heroes they should wear the clothes of their time, as they generally do. That some of them are stodgy, like the full-length of Daniel Webster in Central Park, is undeniable, but that this is so is due rather more to the poor quality of the artist than to that of tradition. There is plenty of good New York sculpture in the frocked tradition to give the lie to those who wish to turn our public men into lads of the Parthenon frieze or of the Mussolini Forum, who may be graceful but cannot be told apart either in lineament or dress. The other great detriment, I should say, to sculpture in this city is the lack of public squares, parks, or other green or imposing sites of the same suitability as exists in Europe. Where we have had parks, the sculptures for it, like MacMonnies' horses at the entrance of Prospect Park in Brooklyn, have been artistically very fair. But, on the whole, proper sites for sculpture have not been chosen. It therefore does seem incongruous that a particularly staid effigy of a particularly staid era should occur, let us say, at the junction of two extremely busy, ugly and commercial streets, which traffic not in the sweetness and light so deliciously sponsored by the effigy. But that again is the fault of our city planners and not of the poor benighted sculptor who sometimes cannot tell for what inconvenient

location his masterpiece is destined. I believe you order things better in London.

The Museum of Modern Art, which for upwards of a year has been in temporary quarters, hopes to be installed soon in its new building, which, naturally, because modern, will depart from traditional museum design. The building is to have no corner stone because, as one



NEW YORK WORLD'S FAIR
Mural painting, symbolizing "Science, the Healer," on the Medicine, Health, Science and Education Building
By HILDRETH MEIERE

NOTES FROM NEW YORK



STATUE OF ADMIRAL FARRAGUT

Madison Square, New York City

By AUGUSTUS SAINT-GAUDENS

of its architect's says, it "is not made of solid masonry construction, nor is there any veneer of masonry below the level of the second storey except the side walls, which do not show. The lower part of the front and rear facades is of sheet metal and plate glass." There will be five storeys, plus a penthouse and superstructure. In keeping with modern "glass houses," such as the Hotel Eden in Stockholm, the ground floor front is to be faced with plate glass, while the fourth and fifth storeys are to have their fronts lighted by strip windows. The back facade, which will look over a sculpture garden, is to be faced partly with marble, partly with plate glass and glass brick. A lecture hall will be built below the street level to accommodate five hundred people. On the ground floor will be a lobby, an exhibition hall giving on to the garden, and several galleries. On the second and third storeys will be exhibition galleries, while the fourth will contain offices of the Museum's file and art library, and a room for pre-views.

The museum's summer exhibition has consisted of a display of the winning and runner-up designs for an art museum. Wheaton College at Norton, Massachusetts, is the oldest college in the country for women. It was founded in 1834. From the very first it has emphasized the arts, of which various departments were established in 1870. By this year, however, the building for them had become inadequate, so that it was a happy thought for the Museum of Modern Art to institute a contest among architects to do an art centre for Wheaton that should be contemporary in design yet harmonious with adjacent buildings of an older—Early Victorian and

Georgian—vintage. As the Museum of Modern Art explained, "not infrequently those responsible for college as well as government buildings have seemed to believe that only the designs of ages past are suitable for students and citizens of the present and the future. Often such buildings solemnly imitate the golden age of Greece, lavishly multiplying columns, expense and inefficiency; and our college boys study modern engineering in medieval campus cathedrals and our college girls strain their eyes behind the mullioned windows of their pseudo-Tudor dormitories." For one thing, problems of heating are different now from what they were in the days of Gothic, Tudor, or Colonial architecture. The Wheaton Art Center, for which two and fifty designs were submitted, requires an auditorium seating five hundred, a smaller theatre, a music and art library, exhibition galleries, music and art studios, classrooms and workshops. The winning design, by Bennett and Hornbostel, had a single building, the auditorium unit being shell-shaped, while classrooms and library were in one long wing. This plan allowed of efficient and economic operation in that, for instance, the library could be used and heated at night with the rest of the building closed, unheated and unlighted. Thus it is that through problems of this sort requiring drastic savings in operating expenses the architect of to-day can no longer afford the large sums of money to build stylistic masks such as Gothic, Romanesque or Georgian, but must stringently adapt himself to the needs of the time. Beauty itself can only thus be resurrected and revived—which is not to say that all contemporary architecture is beautiful!

DISCOVERIES IN SCOTLAND BY K. E. MAISON



By courtesy of the Edinburgh University Fine Arts Dept.

As it is comparatively rare that hitherto unknown pictures by Isenbrant are discovered, it was rather a surprise to find a very charming "Nativity" by his hand in Scotland.

During the second half of the last century Mrs. Hutchinson, of Lauriston Lodge, bequeathed her beautiful house and its contents to the Sisters of St. Catherine, who established in it a well-known catholic educational centre, the St. Catherine's Convent, Edinburgh. The provenance of the small but good collection of pictures which is still in the house could not be traced. Apart from a Tondo of the Credi school the little picture by Isenbrant, however, seems to be the finest piece in the collection.

Painted on panel, 20 in. by 12½ in., the picture is in a perfect state of preservation. I think I am justified in saying that every detail of it is as typical of Isenbrant as it can be. The Angel's wings are truly a symposium of colours, naively matched with their dresses or cloaks; every possible variation is represented from pale green to dark blue. S. Mary's face is invariably the same as Isenbrant used to paint it; the complicated architectural construction in the background, already mentioned by

Max J. Friedlaender as so very typical of Isenbrant, adds weight to the ascription to his hand as well as his clearly manifested preference for unbalanced compositions.

Amongst the few valuable scrap-books still to be found in old Scottish mansions there is one in a private collection in East Lothian which, some sixty years ago, came from Dalhousie Castle, near Edinburgh. The Dalhousie Collection seems not only to have been remarkable for the quality of the drawings it contained, but in no less degree for their quantity.

The above-mentioned scrap-book contains mainly Swiss XVIth century designs for stained glass and architectural sketches of the same period. Amongst the other drawings which are to a greater extent works by minor Italian artists of the XVIIth century, one sheet is remarkable for its charm and skilful technique: the Head of a Girl, slightly bent, looking down (see illustration). At a first glance this somewhat sentimental but beautiful study gives the impression of being by a Dutch artist; one might think of Hendrik Goltzius. But it is the sketchy headwear only which seems to point to Dutch origin. The drawing is executed in coloured chalks, on grey paper. Its style is certainly not Dutch, but much more likely Italian. The date of the drawing is probably about 1580.

As is frequently the case with drawings, more often even than with pictures, it is less proven knowledge than a vague feeling and a certain experience which makes one think of one definite artist. With this drawing, furthermore, it is the outspoken individual technique which seems to indicate one definite hand: Frederico Barocci's.



BOOK REVIEWS

JEFFREYS HAMETT O'NEALE, 1734-1801: Red Anchor Fable Painter, and some contemporaries. By WILLIAM H. TAPP, M.C. (University of London Press, Ltd.) 12s. 6d. net.

This book has obviously been a labour of love to its author, who has devoted seven years to the task of unravelling the work of his subject; in the course of these years he has discovered a great deal of importance, though it is not always easy for a conscientious reviewer to agree with his findings. The title-page informs us that Jeffreys Hamett O'Neale was born in 1734, but we look in vain throughout the work for precise confirmation of this date. We read, it is true, on page 8: "If, as is possible, O'Neale was the son of a certain Irish landowner resident in County Antrim, he would seem to have made his appearance in the world in 1734," but this is surely not to be regarded as more than a conjecture.

The purport of Major Tapp's work is to identify the O'Neale, whose signature is found on certain Worcester porcelain vases, with the Jeffreys Hamett O'Neale, who is known as a miniature-painter, and also with a second ceramic artist, the anonymous Chelsea red-anchor decorator of Aesop fable-subjects. On Fig. 13 he illustrates a Chelsea dish from his own collection which is of capital importance, since it appears to bear in the middle of a garbled inscription the signature "O'Neale." This fits in admirably with the work of the hitherto called "Fable-painter" and also with the signed Worcester vases, and Major Tapp is greatly to be congratulated on this discovery, even if the hieroglyphics that he deciphers as "12 in. v. 12. col" turn out in the end to be as meaningless as they seem in the excellent illustration.

The book contains seventy-eight admirable reproductions, two of which are in colours, and it cannot afford to be neglected by any serious student of English porcelain. The illustration here shown is from a vase in the British Museum, which though unsigned is clearly painted by the same hand as those which bear O'Neale's signature.

W. K.

ADVENTURES IN LIGHT AND COLOUR. By CHARLES J. CONNICK. (Geo. G. Harrap & Co., Ltd.) £3 3s. net.

This large and profusely illustrated volume deals with stained glass, and its author is a master craftsman and an artist. His aim is to teach his readers to understand glass, whether it be old or new, and to know how and when to look at it.

Windows at Canterbury, Chartres and elsewhere are illustrated by the author's impressions as well as by



REVERSE PANEL OF VASE 349. Unsigned
British Museum

photographs, the former being well reproduced in colour. There are also some excellent illustrations taken from Lumière plates.

Coming down to modern times, there is an entertaining chapter on "a XXth-century workshop" that contains much information, self-revelation and practical advice. The author is an American with great confidence in the present, and, whilst keenly admiring the work of the past, is no imitator. "Impulses and worthy expressions in any phase of art cannot be achieved by copying anything." The American glass designer, he says, "has already shown his ability to sing forth in the lyrical splendour of stained glass the wonders and terrors of the spiritual forces that work tirelessly in our own fields." Mr. Connick's own career has been a happy one, full of opportunity, and this, it seems, is what he is anxious to help others to achieve.

Attention must also be drawn to the chapter on "How to Share a Glassman's Holiday," in which the reader is instructively guided through England, Europe and America. Mr. Connick has produced a sincere and enthusiastic work that should be welcome to all lovers of stained glass.

J. G. N.

THE SILENT TRAVELLER: A Chinese Artist in Lakeland. By CHIANG YEE. With a Preface by HERBERT READ. (Country Life, Ltd.) 7s. 6d. net.

This is a most charming book, with a flavour all its own. A Chinese gentleman—I use the word in its best meaning that also defies definition—wandering through our own Lakeland, seeing it with Chinese eyes, thinking universal thoughts and expressing them in a Chinese manner with a Chinese brush and with a European pen. In other words, the English text is illustrated with reproductions of black-and-white water-colours of the Lakeland scene and of the Chinese poems which accompany them. As we have learned from the author, who has written an extraordinarily illuminating book on "The Chinese Eye," poem and picture, and calligraphy are the *troika*—the triple conveyance of art—to the mind of a Chinaman. "The Silent Traveller," more than any other book I have read, really tells us what this signifies—this strange three-in-one where we naturally make an addition of one, two, three. This collection of thirteen calligraphic picture poems, with its accompanying text, must be enjoyed as a single work of art—it is so far removed from a guide book—and still a guide in a sublimer sense: a guide to some eternal verities where East and West unite.

H. F.

WOODWORK

- WOODCRAFT IN DESIGN AND PRACTICE. By RODNEY HOOPER. (B. T. Batsford, Ltd.) 12s. 6d. net.
- WOODWORK. By DONALD SMITH. (B. T. Batsford, Ltd.) 4s. 6d. net.

These two books, designed and written for the woodworker, are both practical and well illustrated by drawings. Mr. Donald Smith, in his small book (the first volume in a projected series of "Practical Craftwork Readers"), provides an historical background for the instruction in the school workshop, and writes with infectious enthusiasm about the long life history of some of the most important objects, such as the chest, the chair, and the table. While the historical introductions to each section are freshly written, there are several inaccuracies to be noted. The "Glastonbury" type of chair in the Victoria and Albert Museum, which is correctly described as Jacobean in the caption to Plate XVII, is stated to be about 1550 in the useful notes to the plates, and the day bed at Penshurst is not, as stated (page 86), a survival of Queen Elizabeth's reign, but of William III's.

Mr. Rodney Hooper's book gives a variety of treatments for the construction of domestic furniture and woodwork. His approach is entirely modern, and he welcomes "the limitation of function and material, instead of trying to escape from them and to force them into the world of a preconceived style." There are traces of "period" design in some few instances, such as the designs for chimneypieces, and the cabinet in walnut by Gordon Russell, but the majority of furniture types are designed in accordance with modern functional ideas. There are more than a hundred clear sketches and diagrams, and these, with the text, make the construction of each object abundantly clear. The photographs of finished examples of cabinet work are drawn from the work of well-known designers and firms. The immense influence of plywood veneer on design is evident in the illustrations from the work of Messrs. Heal, Chermayeff and other artists, where there is a tendency towards simplicity and flush surfaces to display the beautiful pattern of the veneer. M. J.

- ANSHELM SCHULTZBERG. By OTTO G. CARLSUND. (Stockholm: Wahlström & Widstrand.)

The subject of this work, now in his seventy-sixth year, was, at the beginning of the century, one of the most important Swedish landscape painters of the academic school. Beginning as a realist with a remarkable gift for observation of detail—in his attitude to his subject Schultzberg is compared with Pieter de Hooch—his manner underwent a change after visits to Paris in 1889 and subsequently to Italy, Austria and other parts of Southern Europe; the influence of the French Impressionists is clearly apparent in the style to which he has since that time adhered. In the last three decades Schultzberg has been best known as one of the leading organizers of exhibitions of Swedish art in other countries. All this, together with a good deal of rather trivial personal details, is related in the text; the artist's work is reproduced in eighty-eight excellent plates (of which twenty-one are in colours) as well as illustrations in the text.

B. R.

- OLD ENGLAND. By R. H. MOTTRAM. (London: The Studio Ltd.) 10s. 6d. net.
- GEORGIAN YORK. By R. GRUNDY HEAPE. (London: Methuen.) 7s. 6d. net.

Written in exquisitely chosen language, with a rare charm of style, "Old England" might be fitly described as a commentary on English landscape painting in the XVIIIth and early XIXth centuries. Mr. Mottram treats of landscapes, seascapes, "townscapes," castles, churches, industries, sports, social and other matters that have often been described, but he does so in a new way, viewing them through the painters' eyes. Readers of his little book will find unsuspected points of interest even in familiar paintings of English scenes and English life. The forty-eight half-tone illustrations are from pictures by the great English artists.

In "Georgian York" Mr. Heape writes entertainingly of "sock and buskin," literature, architecture, painting and of many important figures connected with York. These include Lord Burlington, the staunch admirer of Palladio, who was responsible for the Assembly Rooms and Mansion House, John Carr, the architect, and Etty, the painter, who, like Flaxman, was a native of the city. Many of the thirty-six illustrations are from Mr. Heape's drawings. C. K. J.

- ANNUAL BIBLIOGRAPHY OF ISLAMIC ART AND ARCHAEOLOGY, India excepted, with the collaboration of Dja'far Abd El-Kader, M. Aga-Oglu, M. Abdullah Chaghtai, R. Ettinghausen, Zaky M. Hassan, Vera Kratchkovskaya, C. J. Lamm, 'Abd Ar-Razzaq Lufti, M. L. Plourin, St. Przeworski, A. Van de Put, J. P. Vogel, J. Walker. Edited by L. A. MAYER. Vol. I. 1935. (Jerusalem: Divan Publishing House, 1937.) Medium 8vo.

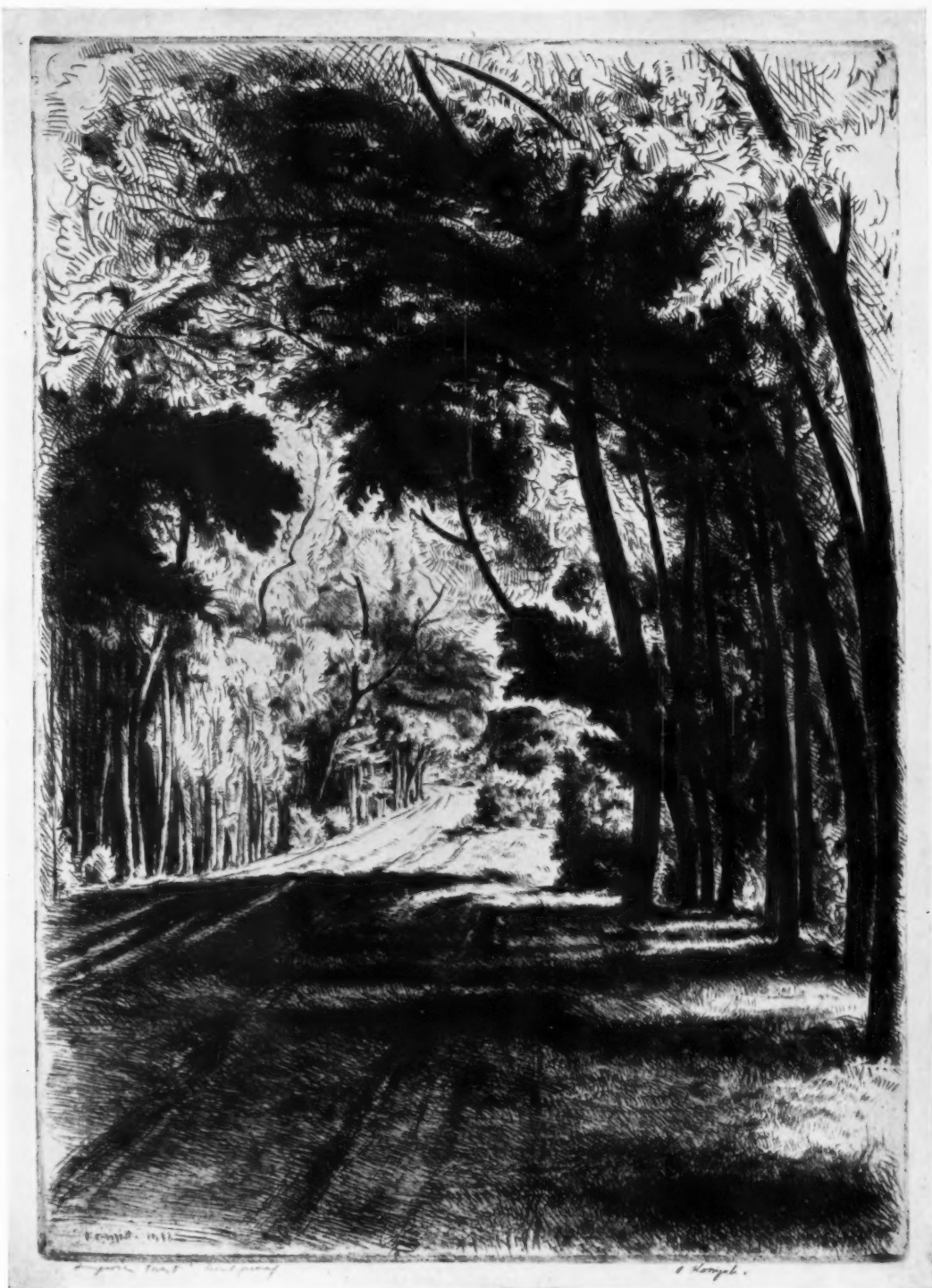
This useful little book serves to remind us that even so fascinating a study as Art History entails a large amount of tedious preparation. All honour then to Professor L. A. Mayer of the Hebrew University, Jerusalem, and his cosmopolitan team of thirteen distinguished collaborators, who have undertaken to give us an annual bibliography of the subjects indicated.

The series starts with 1935, and all relevant articles in books, magazines, and even newspapers of that year are conscientiously scheduled under suitable headings and sub-headings, which are clearly explained in the table of contents. All the titles are set out in full, and where necessary a line or two of additional description are given.

The fact that one year's harvest occupies fifty-five pages of text shows the thoroughness of the work, which is rounded off by a good index. R. L. H.

- VICTORIAN WATER-COLOURS AT WINDSOR CASTLE. By RANDALL DAVIES. (London: Country Life.) 21s. net.

Most of the water-colours in this book, which commemorates the centenary of Queen Victoria's accession, are by English or French artists, and have historic as well as artistic value. A remarkable "modernistic achievement" by the Prince of Wales in 1854 shows that he, like his mother and sisters, possessed considerable talent. The thirty beautiful collotype plates are especially interesting because none of these paintings have been previously reproduced or even exhibited. On Plate XVI the artist's name should be Carl, not Louis Haag. C. K. J.



HUNGARIAN FOREST
From an Etching by Julius Komjati, A.R.E.

MEMOIRS OF THE LIFE OF JOHN CONSTABLE, R.A. By R. C. LESLIE, R.A. Revised and edited by the Hon. ANDREW SHIRLEY. (London: Medici Society, Ltd.) 35s. net.

R. C. Leslie's book, written nearly a hundred years ago, has long been recognised as the standard work on Constable, and in the enlarged edition now published by Mr. Andrew Shirley we have a volume really worthy of the subject. This is not to deny the merits of the biography as it originally stood. But present-day standards of book production, especially in the matter of illustrations, are so very much higher than in the last century that it was fully time it was brought up to date. The editor has added a long and interesting biographical introduction; if this is, perhaps, a little more detailed than the general reader would wish, it is certainly of value to the student; as is the matter which he has inserted into Leslie's text. Information which was not available in the latter's lifetime is now laid before the reader, and Constable's letters have been, we are told, corrected from the originals wherever possible.

But the excellent illustrations are perhaps the most striking improvement. There are about 230 plates, twelve of them in colour, chosen to represent all aspects of his work. In some cases the progress towards the finished picture is shown by different notes and sketches being reproduced. Is it fashion alone which makes one prefer some of the sketches to the more worked-on paintings? Surely not. Surely the succeeding generations will agree that as works of art they are often superior to the finished paintings for which they were the studies, even though Constable himself is known to have thought otherwise.

Doubts have been thrown in the past on Constable's influence on the French artists who came after him, but Mr. Shirley maintains it for a fact. He proves that not only the "Hay Wain," but at least twenty-four other pictures were sent to France before 1826, and that the Salon of 1827 showed the results of this in a marked degree. The freshness of his colour and his feeling for light were acceptable in France at that time, while they remained unappreciated over here, save by a few fellow artists. It is true that he had many commissions, but these were mostly for portraits, which he painted competently but without enthusiasm; general recognition of him as a great landscape painter did not come until a much later date.

H. R. W.

ART WITHOUT EPOCH: Works of distant times which still appeal to modern taste; 140 reproductions, selected, arranged and explained by LUDWIG GOLDSCHIEDER. (London: George Allen & Unwin, Ltd.) 7s. 6d. net.

The deciding factor as regards the choice of "flowers" in this anthology of art is indicated in the title. It needs, however, some qualification. "Modern taste" stands here manifestly for the cultivated German's, before 1933. For this reason it is rather a pity that the captions on the plates were not confined to simple art-historical facts, the author's "explanations" being occasionally meaningless to the general English reader, and sometimes also questionable. Apart from these possible defects the anthology with its intelligent, often even startling, juxtapositions is highly entertaining to everyone who has eyes to see; one need not be an expert or a student to enjoy it.

H. F.

THIS YEAR: NEXT YEAR. By WALTER DE LA MARE and HAROLD JONES. (London: Faber & Faber.) 7s. 6d. net.

Walter de la Mare and Harold Jones collaborate to produce what the poet calls a "delightful Picture-Book." Well he may! The colour prints in early Victorian style form such a happy blend with the charming verses that "one hardly knows which for pleasure give richer cause." As the poet counsels the reader: "Look once: again: and yet again."

C. K. J.

BOOKS RECEIVED

CHESSMEN. By DONALD M. LIDDELL, with the Collaboration of GUSTAVUS A. PFEIFFER and J. MAUNOURY. (London: George G. Harrap & Co., Ltd.) 25s. net.

NATIONAL LIBRARY OF WALES. CATALOGUE (with Notes) of the Aneurin Williams Collection of Book Plates. By HERBERT MILLINGCHAMP VAUGHAN, M.A., F.S.A. (Aberystwyth: The National Library of Wales.) 7s. 6d. net.

WOOD ENGRAVING. By R. JOHN BEEDHAM, with Introduction and Appendix by ERIC GILL. (Faber & Faber, Ltd.) 3s. 6d. net.

MOSCOW REHEARSALS. An Account of Methods of Production in the Soviet Theatre. By NORRIS HOUGHTON. (George Allen & Unwin, Ltd.) 12s. 6d. net.

RODIN. By JUDITH CLADEL. Translated from the French by JAMES WHITALL. (London: Kegan Paul, Trench, Trubner and Co., Ltd.) 15s. net.

XIXTH CENTURY ORNAMENTED TYPES AND TITLE PAGES. By NICOLETTE GRAY. (Faber & Faber, Ltd.) 12s. 6d. net.

THE CULTURE OF CITIES. By LEWIS MUMFORD. (London: Martin Secker & Warburg, Ltd.) 21s. net.

CATALOGUE, Critical, Biographical and Explanatory of the Pictorial Art and Sculpture in the Russell-Cotes Art Gallery and Museum, Bournemouth. Compiled and criticised by NORMAN L. SILVESTER, M.Sc., F.R.S.A., Curator. 6d. net.

BURNS—BY HIMSELF. The Poet-Ploughman's Life in his own words—pieced together from his diaries, letters and poems—with comments by his Brothers and Sister and a few other contemporaries, arbitrarily arranged to form a continuous story, with 68 illustrations by KEITH HENDERSON. (Methuen, Publishers, London.) 12s. 6d. net.

COURTAULD INSTITUTE OF ART. ANNUAL BIBLIOGRAPHY OF THE HISTORY OF BRITISH ART—III. 1936. (Cambridge, at the University Press) 7s. 6d. net.

THE ART OF THE BOOK. By BERNARD H. NEWDIGATE. (London: The Studio Ltd. New York: Studio Publications Inc.) 7s. 6d. net, wrappers; 10s. 6d. net, cloth.

A. E. BRINCKMANN: GEIST DER NATIONEN. Italiener, Franzosen, Deutsche. With 60 plates and 5 text illustrations. (Hoffmann und Campe Verlag, Hamburg.) RM. 10.

FRENCH PAINTING IN THE XVIIIth CENTURY. By S. ROCHEBLAVE. Translated from the French by GEORGE FREDERIC LEES. (London: W. & G. Foyle, Ltd.) £2 2s. net.

WE WERE IN THE ARK. By GEOFFREY HOLME. (London: The Studio, Ltd.) 6s. net.

A book of whimsical drawings illustrating a whimsical text, showing the superiority of animals over the laws of creation, done by the Editor of "The Studio." Extremely good fun.

MODERN STILL-LIFE PAINTING IN OILS. By R. O. DUNLOP, N.S.A.C., N.S., R.B.A. (London: Sir Isaac Pitman & Sons, Ltd.) 5s. net.

A LITTLE ABOUT ART. By CLAUDE FLIGHT and EDITH LAWRENCE. (Published for the Orthological Institute by Sir Isaac Pitman & Sons, Ltd.) 3s. 6d. net.

A simple account for simple people written and illustrated with rather too much simplicity, on the *leit-motiv*: "An artist is different."



SIR WALTER RALEIGH

MARC GHEERHARDTS THE YOUNGER

Formerly at Knole, presented to Colonial Williamsburg, Virginia, by Sir Harold Harmsworth
on September 8th, 1938

THE PORTRAITS OF SIR WALTER AND LADY RALEIGH

Colonial Williamsburg Gets English Portraits

Walter Raleigh, Lady Throckmorton Pictures Presented

WILLIAMSBURG, Va., Sept. 8.—Sir Harold Harmsworth and brother, Mr. Geoffrey Harmsworth, of London, nephews of the late Lord Northcliffe, arrived from New York today with Mr. Kenneth Chorley, president of Colonial Williamsburg, Inc., to stay several days at Williamsburg Inn. Tonight they presented to the Williamsburg Restoration portraits of Sir Walter Raleigh and of his wife, Lady Throckmorton, at a dinner at the inn given in their honor by Mr. Chorley.

THE short notice, which we quote from the *New York Herald Tribune*, which has come to hand at the moment of our going to press, covers a great deal more of interest than is apparent.

Colonial Williamsburg is a museum town, probably the only one in the world. It derives its name from the historical fact that Williamsburg was the capital of Virginia when America still owed allegiance to the Crown of England, and its present flourishing existence to the imagination and generosity of John D. Rockefeller junior. Colonial Williamsburg, once the focus of Colonial life, is now a town restored to its early splendours. Its College of William and Mary, which receives the portraits, was built after a plan by Sir Christopher Wren, and has never been out of use, but others of its ancient buildings such as the Capitol, with its court and council rooms, the Governor's Palace, with its ballroom and its palace green, the House of Burgesses, with its original speaker's chair, and other buildings, have now been restored, reconditioned, reconstructed and refurnished, as the case may be, in such a way that Williamsburg to-day presents the spectacle of the colonial capital as it flourished in the XVIIIth century, every single item in the work of reconstruction and refurnishing having been based on scrupulous historical research and evidence.

Raleigh is closely associated with Virginia, because it was he who gave the Colony its name, and, incidentally, the presentation of the portraits took place in the restored Raleigh Tavern

or Inn. No more appropriate gift could have been offered to Williamsburg.

The two portraits came originally from Knole, where they had been in possession of the Sackville family for more than 250 years. They were brought to Knole by Lady Frances Cranfield, the wife of Richard Sackville, fifth Earl of Dorset, Lady Frances and Elizabeth Throckmorton being closely connected, the presence of Lady Raleigh and her famous husband at Knole being thus accounted for.

We quote the following from notes kindly made for us by Dr. G. B. Harrison.

"Portraits of Sir Walter Raleigh are far less common than those of Essex. This is not surprising, for Raleigh was never a popular favourite, and the demand for his likeness was never general. There are, however, four types of portrait of Raleigh at various ages. The earliest are the two miniatures in the former Imperial Gallery of Vienna, showing Raleigh as a very young man, elaborately and foppishly dressed, wearing an enormous embroidered wheel ruff dating from 1582 to 1584. Next comes the famous portrait in the National Portrait Gallery, in which Raleigh wears a cloak over his left shoulder with rays. This portrait is dated *ÆTATIS SVÆ 34 AD 1588* . . . The Knole portrait belongs to about the same period. Raleigh is shown wearing white armour, the breast plate being of the exaggerated 'peascod' style, which first appeared in France at the end of the 1580's. Raleigh was always in fashion. The face and cut of the beard in the Knole portrait are similar to the 1588 portrait. Of Elizabeth Throckmorton, whom Raleigh married secretly, and not without scandalmongery, in 1592, there are two supposed portraits: one is in the National Gallery of Ireland; the other is the Knole portrait."

Other historical portraits already adorn various rooms in Colonial Williamsburg, and we have no doubt that this museum city will be visited by Britishers from all over the world, who will make a pilgrimage to this "British" town over whose capitol once again "the great union" of Georgian times flies—not as a sign of empire, but as a token of friendship with the people of the great United States.

ROUND THE GALLERIES

BY THE EDITOR



SIR WILLIAM ROTHENSTEIN
Self-portrait
(See below)

ROTHENSTEIN'S EXHIBITION "50 YEARS OF PAINTING" AT THE LEICESTER GALLERIES

A correspondent has kindly sent us the following note on Sir William Rothenstein, whose exhibition, covering fifty years of his life as an artist, will be opened this month:

Sir William began his studies in 1888, at the age of sixteen, at the Slade, under Legros. Going to Paris the following year, he entered the Académie Julian. But he was early attracted by the work of the more independent artists, and was welcomed by the group of which Toulouse-Lautrec and Anquetin were the leaders.

He held his first exhibition in 1891, and Degas and Whistler at once recognized his gifts as a painter, and from these two masters he learnt much.

In Paris he began his unique gallery of Contemporary Personalities with portraits of Zola, Rodin, Edmund de Goncourt, and Verlaine on his death-bed.

Returning to England in 1893, Rothenstein joined Steer and Sickert in Chelsea, and became a member of the New English Art Club. Through his intense and solid painting, austere in design and powerful in execution, and his sensitive and revealing portrait drawings, he has a place apart among contemporary English artists. He has retained a consistent attitude, independent of fashion, and his work is likely to increase in importance when a considered appraisal of English painting in the last half of the century is made.

One of his paintings, "John and Elizabeth Rothenstein," has just been purchased by the French Government for the Musée du Luxembourg. G. C.

EXHIBITION OF COATS OF ARMS OF ADMIRALS FOR THE ROYAL NAVAL COLLEGE, GREENWICH, BY BRIDGET WORKMAN

Unpretentious as this exhibition of Coats of Arms was inherently, Miss Workman seems to have had an idea so obvious that, so far as I know, it had never occurred to anyone before. Commissioned to paint a whole series of Coats of Arms for wall decoration, she has conceived the series as a decorative whole. As a result, she has attuned the heraldic colours, the gules, and azure, the sable and or, and what not to the general decorative scheme without in any way making the Coats of Arms heraldically unrecognizable. Furthermore, the heraldic devices, the supporters, &c., are touched with a little of the *modern* spirit, which is to say that they are less solemn than in old-fashioned—as distinct from ancient—blazonry. The general effect cannot, of course, be truly judged until the paintings are *in situ*, but there seems little reason to doubt their efficiency.

MESSRS. FRANK T. SABIN ARE OPENING TWO EXHIBITIONS during this month, which we shall review in our November number. The first of these is a collection of Old Master landscapes, including a Titian, a Cuyp, and a Herri met de Bles, all of particular interest. The other exhibition is a collection of Early English water-colours from 1750 to 1850 of shipping and general topographical interest, and particularly of views of London.



A DAUGHTER OF EVE
By Sir WILLIAM ROTHENSTEIN

ROUND THE GALLERIES

THE LONDON SALON OF PHOTOGRAPHY, R.W.S. GALLERIES.

PHOTOGRAPHY IN COMMERCE AND INDUSTRY EXHIBITION R.I. GALLERIES

As was to be expected, the various *movements* in the arts of painting and drawing have had their natural reactions on the art of the camera. It was to be expected, because the temptation to call any representation of Nature, no matter how produced, a picture is so great that millions of people glibly talk of "going to the pictures" when they visit "paintings" that have not been *painted* or even drawn at all.

In consequence the majority of photographers still regard the arts of the camera as if they were comparable with the arts of painting and drawing, and amongst these photographers are still a great number who prefer to do with the camera what the camera can only do indifferently well rather than to do with it what the human hand cannot do at all. Consequently, we have photographers who produce pseudo paintings, pseudo etchings and pseudo designs—and do it very well indeed. Nevertheless, it is fundamentally wrong. The more a photograph looks like a "picture," *i.e.* an oil or water-colour, a drawing or an etching, the less it is a photograph; it pretends to be what it is not. The enquiries into *abstract* art made by artists have had their reverberations in photography which is now producing a mass of quasi-abstract designs that at best have only a curiosity value. It is quite true, of course, that many "hand-painted" pictures have no better excuse, but "two blacks don't make a white."

The various, often conflicting, tendencies in high art, naturally find their reflection in camera art, and, as has already been said, with considerable success—if it can be called success, for camera men and women, it seems, have even succeeded in making their sitters look as if they thought they were being painted. The most attractive portraits are consequently nearly always of tiny infants, who did not know that they were being snapped. J. G. Cowley's Series, "Brief History of a Bar of Chocolate," in the Piccadilly Galleries is a brilliant example of success.

It is all to the good that most photographers have now learnt to pay attention to design, and one could pick out dozens of admirable compositions in both exhibitions, such as, for example, in the London Salon, Alex. Keighley's "The Canal Shipton," or Muretsu Kusuda's "Through the Morning Haze," and Madeleine Sussmann's "Norfolk Landscape" in the Piccadilly Gallery. It is difficult to judge how much this last-named "picture" has been helped out by hand, but if there is no handwork, then it is clear that a Chinese or Japanese painter's queer seeming "Landscape" is pure realism.

The many "abstract designs," however, rarely as admirable as T. K. Shindo's (No. 253 in the Salon), become extremely boring.

To sum up. As these shows prove, the camera is best employed when it is in the service of history and objectively records persons or scenes of historical interest, or in the service of science and records things that are *invisible* to the human eye. The Piccadilly show has a number of astounding documents in this latter respect.



SUMMER DRESS

By PATRICIA PREECE

From the exhibition at the Leger Galleries

The above is a reproduction of a picture which figures in Miss Preece's exhibition of recent paintings to be opened this month by Augustus John

MESSRS. WILDENSTEIN'S SUMMER EXHIBITION OF XVIIIth and XIXth Century Drawings and of some contemporary paintings was mainly remarkable on account of three pencil portraits by Ingres, a charming Constantin Guys water-colour, "On the Door Step," and a characteristic pen-and-ink, "The Railway," by Van Gogh. Amongst the contemporaries were several very forceful Vlamincks, notably a "Stormy Landscape," not so much, as is customary with this artist, depending upon flake white. The finest bit of painting, however, was Augustus John's "Negress."

OUR COLOUR PLATES

PORTRAITS OF SIR WALTER RALEIGH AND LADY RALEIGH, by Marc Gheerhardts the Younger. See p. 213

EAST AND WEST: A Chinese Dish, *Famille Verte*, ca. 1660, and an English Coffee Pot, Staffordshire Saltglaze, ca. 1760.

The juxtaposition of these two typical examples of the best ware of their kind affords a proof that Staffordshire Saltglaze can, in fine examples such as this one, stand up to its Chinese ancestors.

The Chinese Dish came from the collection at Ingmire Hall, Sedbergh, and belonged to the Upton-Cottrell-Dormer families; later in the collection of R. Bickerstaffe Bailey, Esq., of Storrs Haven, Windermere.

The Coffee Pot is a copy of a Queen Anne Silver Pot of about 1700.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART



GENERAL VIEW OF DRAWING ROOM OF THE OLD COURT HOUSE, HAMPTON COURT
The contents of which are being sold by Sotheby & Co. on October 18th and 19th

ON October 18th and 19th Messrs. SOTHEY & Co. are selling the contents of the Old Court House, Hampton Court, Middlesex. This interesting old house, built mainly in 1706, is celebrated as being the home of Sir Christopher Wren, who died there on February 25th, 1723. Mr. Norman Lamplugh, by whose order the sale is being held, has collected over a number of years some fine furniture, silver, needlework, pictures and curios, including a three-quarter length portrait of Sir Christopher Wren, holding the plan of St. Paul's, English School (XVIIth century), panel 23½ in. by 17½ in.; a portrait, said to be Queen Anne as a child, by Lely; a portrait of Thomas Foley, founder of the hospital at Old Swinford, English School (XVIIth century), 28 in. by 23 in.; Le Duc de Lauzun, three-quarter length, in Garter robes, by Largillière, 50 in. by 40 in.; another by the same master, said to be a portrait of James II, half-length, in armour, with Order of the Golden Fleece, 30 in. by 20 in.; a landscape by moonlight, panel 8½ in. by 12 in., by Van Der Neer; a fine late XVIIIth century carved and painted wood figure of a negro, 5 ft. 4 in. high, depicted leaning forward, as if bowing courteously, which it is suggested might be a figure of Welcome from either the Pump Rooms of Bath or Cheltenham; an unusual long-case clock, the domed hood surmounted by three brass finials, and having a delicately pierced fret, the movement by Clark Preston, London, 8 ft. high, circa 1700; a William and Mary marquetry long-case clock, with straight moulded cornice, the movement by John Martin, London, 7 ft. high (this clock was formerly the property of Queen Adelaide, and was purchased from Bushey House); the maker was at Whitegate Alley, London, and an example of his work is at the South Kensington Museum; an XVIIIth century mahogany birdcage of architectural design, in four stories, full height 6 ft. 8 in.; the steel clapper of the great tenor bell of Winchester Cathedral, with stem of hexagonal section, the lower part of bulbous form, 1744, 2 ft. 5 in. high; a set of ten Chippendale mahogany dining chairs, two with arms, the bow-shaped crest rails carved with leafage, drapery and tassel ornament; a George II long-case clock, the brass dial with the day of the month, aperture, and pierced spandrel mounts, the movement by Robert and Peter Higgs, London, 8 ft. 3 in. high; the brothers Robert and Peter Higgs were working at 7, Sweetings Alley, London, 1740-79; an early XVIIIth century walnut bureau-bookcase, with swan neck cornice, surmounted by a gilt figure of Triumph, 7 ft. 5 in. high by 3 ft. 3 in. wide; a Regency mahogany sideboard, and a pair of pedestals, *en suite*, each with a cupboard and a drawer, full width 8 ft. 9 in.; a Regency mahogany cellarette of sarcophagus form, inlaid with wide ebony bands and mounted with lion mask ring handles, 3 ft. wide; a pair of Regency mahogany knife boxes of urn shape and octagonal section, with telescopic action, on square bases and ball feet, 2 ft. high; a George II walnut side table, of attractive faded colour, 5 ft. wide; an early George II

mahogany "cock fighting" chair, with original iron rail, open-work splat, the usual narrow seat on slightly curved and tapered legs (it is unusual to find one of these chairs with the original iron bar); an early George I porringer, the body with a medallion, within a scrolled fish-scale cartouche, the lower part decorated with spiral gadroons and the upper portion with a band of cable ornament, 7 in. wide, London, 1716, weight 9 oz.; a box and cover, circular, with ivory base and top, the latter decorated with pique point design of a medallion, tendril and other motifs, 4 in. diameter, circa 1700; a beechwood cup of Elizabethan design, the bowl stained to simulate a nut and the lower part painted as silver, the support of baluster form with three scrolls, the base carved with masks and petal motifs, the silver and parcel-gilt cover, embossed with fruit motifs and masks, the drawn knob surmounted by a figure of Saint George and the Dragon, the inside bearing the date 1592, and which cover it is interesting to note was found in the gutter in Fleet Street, and probably belonged originally to a guild cup; a Charles II porringer, 8 in. wide, maker's mark T.K., rosette below, London, 1673; an early Charles I bleeding bowl of large size, the body, which is pricked with the monogram R.P.E.H., and the date 1648, is of plain form with nearly flat base, the handle of a trefoil outline and pierced, 6 in. wide, London, 1625 (this piece is in very fine condition, and as far as is known, is the earliest of its kind recorded); a Charles II Norwich tankard, maker's mark, A.H. conjoined (Arthur Heaslewood), 1670, 6½ in. high; a life-size bronze bust of Charles I attributed to Hubert Le Sueur, the sculptor of the equestrian statue of this monarch at Charing Cross; a bracket clock in mahogany, bell-top case, with engraved back plate, the movement by John Lloyd, London, 10½ in. wide; a Charles II cabinet, 4 ft. wide; a late XVIIth century lacquer cabinet, 3 ft. 3 in. wide; a pair of Hepplewhite mahogany card tables, 3 ft. wide; a William and Mary walnut side table, 3 ft. 3 in. wide; an early George I single chair in walnut; a Chippendale mahogany silver table, Chinese style, 2 ft. 6 in. wide; a Mortlake tapestry panel, woven in shades of grey, blue and red, with a scene of St. Peter being delivered from prison by the angel 9 ft. 6 in. high by 12 ft. wide; and the Temple of Diana of Ephesus, stated to have been carried off from Italy to the Tuileries by Napoleon, very finely carved in ivory and inlaid with mother-o'-pearl and ebony, with mirrored back, the figure



CHARLES II NORWICH TANKARD
From contents of Old Court House, Hampton Court, to be sold by Sotheby & Co. on October 18th and 19th

of Diana in the centre of the temple, surrounded by figures symbolical of the season, the vaulted roof being supported by a series of fluted Corinthian capitals on architectural bases, below is a sliding drawer formed as a colonnade, North Italian, XVIth century, contained in a satinwood cabinet, inlaid with tulipwood, &c., and decorated with trophies of the chase, meandering leafage, on a stand similarly decorated, 3 ft. 6 in. wide by 6 ft. 9 in. high.

RUFFORD ABBEY

ON October 11th and nine subsequent days Messrs. KNIGHT, FRANK & RUTLEY, in conjunction with Messrs. CHRISTIE, MANSON and WOODS, are selling the contents of Rufford Abbey, Nottingham, acquired by the ancestors of the Savile family during three centuries. The lands of Rufford were recorded long before Domesday, and traces of an ancient Roman settlement have been found. Various known as Rugforde, Ruchford, Rutherford and Rumford, its history as an estate can be said to commence in 1148, when Gilbert de Gaunt, Earl of Lincoln, on his death-bed, made a deed of gift, which bears his seal, and is preserved to-day. From its earliest days Rufford has been closely connected with royalty, and the Cistercian monks, in whose possession it remained for about 400 years from its establishment, by enjoying special privileges in the surrounding Forest of Sherwood, became rich enough to entertain royalty, and the first recorded visit is that of Edward I, who spent a night there on September 18th, 1290, and sealed a number of documents. The present mansion was commenced by the Earl of Shrewsbury, who married the famous Bess of Hardwick, and the house was considerably enlarged and rebuilt in the XVIIth century by Sir George Savile, the fourth baronet, who was subsequently created Marquis of Halifax, and nicknamed "The Trimmer," because of his great principle in all matters, particularly of politics and diplomacy, "to trim between extremes." Although it is difficult to say where the original abbey and the present house divide, it is certain that much of the foundations of the earlier building are incorporated, and Lord Halifax, in writing to his brother in 1680, said: "I have still left some decayed front of the old building, yet there are none of the rags of Rome remaining. . . . I have at least as much reverence for it now as I had when it was encumbered with the sanctified ruins." In more recent days, the King Edward VII suite is a vivid reminder of the many visits paid to Rufford by that monarch, who stayed there several successive years for the Doncaster St. Leger Meeting. Among the contents are an oak coffer, Elizabethan period, the front with four Renaissance panels, inlaid with holly and ebony informal flowers, 6 ft. 1 in. long, 2 ft. 7 in. high, and 2 ft. 3 in. deep; an armchair, English, late XVIIth century; a refectory table, English, late XVIIth century, actually 26 ft. 6 in. by 2 ft. 10 in.; a set of three open armchairs, with scroll arms and legs, the

stretchers carved rosettes and foliage, the high oblong backs and seats in needlework of a later date bearing the Savile Shields of Arms, coronets and heraldic emblems, James II period; two pairs of old Venetian gondola lanterns, 43 in. high; an Italian cassone, XVIIth century, 3 ft. 4 in. wide by 2 ft. 3 in. high; a set of five armchairs of the Stuart period, and a set of seven chairs of the same period matching; a Sheraton commode chest, XVIIIth century, composed of satinwood, hawthorn and mahogany, inlaid with flower sprays and foliate pateræ in panels, serpentine shaped, fitted three drawers with chased metal mounts, 3 ft. 4 in. wide; a set of eight Chippendale mahogany chairs; a Portuguese suite, XVIIIth century; a Louis XVI suite, comprising double-arm canapé, 5 ft. long, and three large open-arm fauteuils; a four-leaf screen of old Cordova leather, 6 ft. 8 in. high by 2 ft. wide; a Chippendale wall mirror; an ancient bronze head, representing a woman, her head with a

filet embossed mask, on walnut plinth, excavated at Nemi, 12 in. high; an early XVIIth century Dutch grandfather clock by G. Willem Fisscher of Amsterdam; a Malines early XVIIIth century grandfather clock by Nicolas de Beeffe; a Maximilian cap-à-pie suit, fluted, with closed visor, and a sword, XVIth century; a Spanish cap-à-pie suit, engraved with armorial bearings, war trophies and arabesques, together with a shield and partisan, XVIth century; a rapier by Juane, Toledo, XVIth century; a Chippendale pedestal writing table, 5 ft. 3 in. by 3 ft. 3 in.; six Georgian chairs in mahogany and of the Hogarth type, with pierced vase-shaped centres to the backs, on cabriole legs, carved foliage, claw and ball feet, the seats stuffed and covered in English petit-point needlework with figure subjects and the Savile arms in varied colours; a pair of Italian brass braziers, 3 ft. 3 in. high; set of three chairs of the William and Mary period; XVIIth century Flemish court cupboard, 6 ft. wide by 4 ft. high; XVIIth century Flemish oak tall cupboard, 6 ft. 3 in. wide by 6 ft. 9 in. high; William and Mary period writing cabinet, composed of walnut with "oyster shell" medallions, 3 ft. 6 in. wide by 4 ft. 6 in. high; early XVIIIth century petit-point fire screen in Chippendale mahogany frame, 34 in. by 24 in.; pair of James II armchairs with open arms and stretcher rails, scrolled and carved flowers, the oblong backs and seats in Genoese puce velvet; a Chippendale mahogany writing table, with pedestal ends, serpentine front and fluted scroll pilasters on paw feet, 4 ft. 6 in. wide by 2 ft. 2 in. deep by 2 ft. 11 in. high; Charles II day bed, 5 ft. 2 in. by 1 ft. 9 in.; Sherwood Forest ranger's tunic, XVIth century, of black cloth with red sleeves, elaborately braided, and the leather belt with embroidered lappets; XVIIIth century Beauvais tapestry, 6 ft. 9 in. wide by 8 ft. 9 in. high; a series of three panels of Brussels tapestry in fine colour, dealing with classical romances; Stuart period day bed with spiral framing and cane panelling; a State bedstead, dated 1500, of English oak with canopy top, 6 ft. 6 in. wide by 8 ft. 6 in. long; a Louis XV commode of kingwood, cross-grained, 4 ft. 4 in. wide, stamped "Marchand"; set of chairs of the Stuart period, three large open armchairs, and three standard chairs, with spiral framings and front stretcher rails; an old Portuguese state bedstead, 5 ft. 6 in.; a cut crystal chandelier with branches for fifteen lights, having circular sconces with bead pendants and festoons, and a few pieces of porcelain and silver complete a most interesting sale.



CHIPPENDALE WALL MIRROR, size about 96 in. high by 46 in. wide

From Rufford Abbey, to be sold by Messrs. Knight, Frank and Rutley, in conjunction with Messrs. Christie's, on October 11th and nine subsequent days



COMMODOE CHEST, Sheraton, XVIIIth century, 3 ft. 4 in. wide

From Rufford Abbey, to be sold by Messrs. Knight, Frank and Rutley, in conjunction with Messrs. Christie's, on October 11th and nine subsequent days

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D. 43. ARMS ON WINE GLASS, *circa* 1735.—Arms: Quarterly. 1. Nassau; 2. Katzenelnbogen; 3. Vianden; 4. Dietz: in pretence a shield quarterly, 1 and 4, Chalon; 2 and 3, Orange, with the Arms of Geneva over all, the whole surrounded by the Garter and surmounted by the crown of the Netherlands. Round the central shield are six others bearing the Arms of the various Provinces in Holland.

This glass must have been engraved after 1733, for William Charles Henry de Nassau, Prince of Orange, who was created a Knight of the Garter, June 12th, 1733, and died October 11th, 1751. He married, March 14th, 1734, Ann, Princess Royal, eldest daughter of King George II. She died January 12th, 1759.

D. 44. ARMS CARVED ON OAK PANELS, 1529-30.—(1) Dexter: Arms of the See of Winchester. Gules two keys addorsed in bend, one argent the other or, enfiled of a sword in bend sinister: argent, hilted and pommelled or. Sinister: Arms of France and England quarterly in a bordure compony azure and argent. Motto: "Onur et liesse."



The Arms of Henry Beaufort, Bishop of Winchester, second son of John of Gaunt by Catherine Swinford; Bishop of Lincoln, 1398, and of Winchester, 1404-1447; completed building of Winchester Cathedral, where he was buried in 1447.

(2) Dexter: Arms of the See of Winchester. Sinister: Arms: Fusily ermine and sable, on a chief sable three lilies slipped argent. Motto: "Fecit Michi Magna Et."



The Arms of William of Waynflete, Bishop of Winchester, son of Richard Pattin of Waynflete; born *circa* 1395; educated at Eton and New College, Oxford; founder of Magdalen College, Oxford; Fellow and Provost of Eton, 1443; Bishop of Winchester, 1447-86; Lord Chancellor, 1456-60; died 1486, buried in Winchester Cathedral.

(3) Dexter: Arms of the See of Winchester. Sinister: Arms: Sable on a cross engrailed argent a lion passant gules between four leopards' faces azure, on a chief or a rose gules between two choughs. Motto: "Dominus michi adiutor."



The Arms of Cardinal Thomas Wolsey, Archbishop of York, son of Robert Wolsey, of Ipswich, born *circa* 1475; Bishop of Lincoln, 1514; Archbishop of York, 1514-30; Bishop of Winchester, 1529-30; created a Cardinal, 1515; Lord Chancellor, 1515; died at Leicester, 1530, and buried there.

These panels originally formed part, with eleven others, of a complete frieze of the Arms of the Bishops of Winchester to 1530, and came from Cardinal Wolsey's Palace of Esher, which was demolished in 1860.

D. 45. (1) ARMS ON BACK OF CIRCULAR CHINESE DISH, *circa* 1730.—Arms: Azure a chevron between three boars' heads erased or.

These Arms were probably enamelled on the back of the dish about 1750 for Robert French, the last Laird of Frenchland, co. Berwick. He was born in 1705, and died in London, July 23rd, 1758, leaving an only daughter and heir, Elizabeth, who married John Wallace, of Asholme, and died in 1813. The estate of Frenchland was purchased in 1730 by the Veitch family.

(2) ARMS ON A CHINESE TEA SERVICE, *circa* 1760. Arms: Or a chevron azure, on a chief of the last a gold mullet. Crest: A plume of feathers.

As these Arms are obviously foreign it is regretted identification cannot be made.

D. 46. ARMS ON CARVED OAK MIRROR.—Arms: Or three bars wavy, gules. Crest: A unicorn's head erased argent. The Arms of Basset, of Tehidy, co. Cornwall.

D. 47. (1) ARMS ON SIGNET RINGS.—Arms: Or two bars between nine martlets gules, four, three and two. Crest: A peacock's head erased.

Evidently intended for the Arms of Smethley, but the tinctures should be reversed.

(2) Arms: Sable a chevron ermine between three hawks close argent. Crest: A hawk proper.

These are probably intended for the Arms of Jervis.



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